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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

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PART II.

TRANSLATION AND NOTES

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TO
PROFESSOR ERNST LEUMANN
OF THE UNIVERSITY OF STRASSBURG
IN GRATEFUL RECOLLECTION OF HIS MANY
FRIENDLY SERVICES TO ME IN CONNEXION
WITH MY SANSKRIT STUDIES
I DEDICATE THIS
WORK

CONTENTS

ADHYĀYA I.

Introduction.

VARGA

PA

1. Importance of knowing the deities. The Vedic Triad	
2. Prayer and praise	
3. Different kinds of hymns	
4. Hymn deities, stanza deities, incidental deities	
5. Origin of names	
6. Śaunaka's view : all names derived from action	
7. Auspicious names. Different kinds of formulas	
8. Different kinds of formulas and modes of expression	
9. Definition of noun and verb	
10-12. Examples of different kinds of formulas	
13. The Sun and Prajāpati as the source of all	
14. The three forms of Agni	
15. The Triad and the Ātman. Three forms of Vāc	
16. The chief deity of a hymn	
17. Names of deities enumerated	
18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya	
19. The three Agnis	
20. Agni, Jātavedas, Vaiśvānara : essentially identical, but distinguished	
21. The deities of the three worlds in the descending series	
22, 23. The deities representing terrestrial Agni	
24. Other deities associated with Agni	
25. The groups of deities of the middle sphere belonging to Indra	
26. Deities and deified objects belonging to Indra's sphere	

ADHYĀYA II.

Introduction (continued).

1. Deities of Indra's sphere	
2. Deities of Sūrya's sphere : his three wives	
3. Deities of Sūrya's sphere (concluded)	

VARṂA	PAGE
4. Sūrya and Vaiśvānara, a form of Agni	35
5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt	36
6. Narāśaṃsa, Pavamāna, Jātavedas	37
7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra (1-4)	39
8. Parjanya, Brhaspati, Brahmanaspati, Ksetrasya pati, Rta (5-9)	40
9. Vāstospati, Vācaspati, Aditi, Ka, Yama (10-14)	42
10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu (15-19)	44
11. Asuniti, Apām napāt, Dadhikrā, Dhātṛ, Tārksya (20-24)	46
12. Purūravas (25), Mrtyu (26). The seven names of the Sun: Savitr (1), Bhaga (2)	47
13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛśākapi (3-7)	49
14. Derivation of Viṣṇu. The incidental names of the deities cannot be enumerated	50
15. Threefold Vāc: her terrestrial and middle forms	51
16. Other middle forms of Vāc. Her four celestial forms	53
17. Names of female seers: three groups	55
18. Deity in self-laudations and colloquies (87, 88)	56

Grammatical Section (89-121).

Different kinds of particles (89-93)	57
19. Particles (concluded). Prepositions. Genders	58
20. Nouns. Pronouns. Importance of meaning. Rules for construing	59
21. Analysis of words. Six kinds of compounds	60
22. Meaning and analysis of words	61
23. Yaska's wrong explanations. Dropping of letters	63
24. Word and sense. The verb expresses a form of becoming. Definition of <i>bhāva-vṛttam</i> . Six forms of becoming (<i>bhāva</i>)	64
25. The deities of the Vyāhrtis and of Om	65

The Deities of the Rg-veda.

26. The first three hymns. Authors of Vaiśvadeva hymns	67
27. Character of Vaiśvadeva hymns	68
28. Passages of the Rg-veda addressed to Sarasvatī. Indra hymns	69
29. Indra associated with the Maruts in RV. i. 6	71
30. The deities of RV. i. 12 and of the Āprī hymn i. 13	73
31. The eleven Āprī hymns	74
32. Tanūnapāt and Narāśaṃsa. The deities of the Āprī hymns (ii. 157—iii. 30). Idhma a form of Agni	75

CONTENTS

ix

ADHYĀYA III.

Deities of Rg-veda i. 13-126.

VARGA	PAGE
1. Tanūnapāt. Narāsaṃsa. Ila. Barhis	77
2. The Divine Doors. Night and Morning	78
3. The Two Divine Sacrificers. The Three Goddesses. Tvastr	80
4. The celestial Tvastr. Story of Dadhyañc and the Mead	82
5. The horse's head of Dadhyañc. The middle Tvastr	83
6. Vanaspati. The Svāhākṛtis	85
7. Tanūnapāt and Narāsaṃsa in Apri hymns. Deities of RV. i. 14 and 15	86
8. Hymn to the Seasons: RV. i. 15	87
9. Three kinds of Vaiśvadeva hymns	89
10. How to ascertain the deity of a hymn	90
11, 12. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns	91
13. Explanation of Draviṇodas. Deities of RV. i. 16-18	95
14. Deities of RV. i. 18. Eight names of Prajāpati (69-74)	97
15. Prajāpati's names (continued). Deities of RV. i. 19	98
16. How to ascertain the deity of a stanza, &c.	100
17. Story of the Rbhus and Tvastr	102
18. Deities of RV. i. 20-22	103
19. RV. i. 22 (concluded). RV. i. 23: Pūṣan Āghṛṇi	105
20. Deities of RV. i. 24-30	106
21. Deities of RV. i. 31-40	108
22. Deities of RV. i. 41-47	109
23. RV. i. 48-60. Story of Savya. The Śatarcins	111
24. RV. i. 61-73. The eleven Sauparna khilas. RV. i. 74-89	112
25. RV. i. 90-93. The order (according to the Bāṣkalas) of hymn-groups in Maṇḍala i. 74-164	114
26. RV. i. 94-111. Seers of hymns with refrains. The thousand Jātavedas hymns of Kaśyapa	115
27. RV. i. 105. Story of Trita	118
28. Deities of RV. i. 112-121	119
29, 30. Story of Kākṣivāt and Svanaya	120
31. Dānastutis. Nārāsaṃsa stanzas. Opinions regarding RV. i. 126. 6, 7	123

ADHYĀYA IV.

Deities of RV. i. 127-iv. 32.

1. Story of Romāśā and Indra. RV. i. 127-136. Praise in the dual	121
2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns	121
3. Story of the birth of Dīrghatamas	121

VANSA	PAGE
4. Hymns revealed to Dīrghatamas: RV. i. 140-156	129
5. Story of Dīrghatamas (continued)	130
6. Deities of RV. i. 157-163	132
7. Deities of RV. i. 164. The three Agnis. The year	133
8. Account of the contents of RV. i. 164 (continued)	135
9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts	136
10. Indra, the Maruts, and Agastya: RV. i. 169, 170	139
11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179	140
12. Story of Agastya and Lopāmudrā (concluded): RV. i. 180-191	141

Maṇḍala ii.

13-15. Deities of RV. ii. 1-12. Story of Gr̥tsamada, Indra, and the Daityas	143
16. Deities of RV. ii. 23-30	146
17. Deities of RV. ii. 31-35	148
18. Deities of RV. ii. 36-43. Indra as a Kapiñjala	150

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6	151
20. Deities of RV. iii. 7-29	153
21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers	154
22. RV. iii. 31: an adeptive daughter. Viśvāmitra and Śakti	156
23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasisthas	157
24. Deities of RV. iii. 54-60	158
25. Deities of RV. iii. 61, 62	160

Maṇḍala iv.

26. Deities of RV. iv. 1-15	161
27, 28. RV. iv. 18-30. Indra's birth and fight with Vāmadeva	162
29. The steeds of the various gods	164

ADHYĀYA V.

Deities of RV. iv. 33-vii. 49.

1, 2. Deities of RV. iv. 33-58	166
--	-----

Maṇḍala v.

3. Deities of RV. v. 1-28. Story of Tryarūṇa and Vṛśa Jāna	169
4. Story of Tryarūṇa (concluded)	170
5. References to RV. v. 2, 3, 9 in other works. Deities of RV. v. 29-40	171
6. Atri's Dānastuti	173
7. R̥ṇamcaya's gifts to Babbhu. Deities of RV. v. 41-51	174

CONTENTS

xi

VARGA

PAGE

8. Detailed account of RV. v. 41-43	175
9. Deities of RV. v. 43 (continued), 44, 45	177
10. Deities of RV. v. 51-60	178
11-15. Story of Śyāvāśva	179
16. RV. v. 73-78. Story of Saptavadhri	186
17. Deities of RV. v. 79-87. The Śrisūktam and six other khilas	187
18. The khilas of Prajāvat and Jivaputra. Employment of formulas	189
19. Story of the birth of Bhrgu, Angiras, and Atri	191

Maṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46	192
21. Deities of RV. vi. 37, 44, 45, 47	193
22. Deities of RV. vi. 47 (continued) and vi. 48	195
23. Deities of RV. vi. 49-62	196
24. Deities of RV. vi. 63-74. The seven treasures	197
25. RV. vi. 75. Story of Abhyāvartin and Prastoka Sārījaya	198
26. Deities of RV. vi. 75 in detail	199
27. Detailed account of RV. vi. 75 (continued)	200
28. Story of Cāyamāna and Prastoka (concluded)	201

Maṇḍala vii.

29. Pedigree of Vasiṣṭha. Kāśyapa's wives	202
30. Story of Mitra-Varuna and Urvaśī	203
31. Birth of Agastya and Vasiṣṭha	204
32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32	206
33. Deities of RV. vii. 33-38	207
34. Deities of RV. vii. 38-43	208
35. Deities of RV. vii. 44-49	210

ADHYĀYA VI.

Deities of RV. vii. 50—x. 17.

1. Deities of RV. vii. 50-66	211
2. Deities of RV. vii. 66-85	212
3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89	213
4. Deities of RV. vii. 90-96	214
5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96	215
6. Deities of RV. vii. 97-104	216
7. Detailed account of RV. vii. 104	218

CONTENTS

Māṇḍala viii.

	PAGE
VARGA	219
8. Story of Kanva and Pragātha	219
9. Deities of RV. viii. 1-21	220
10. Deities of RV. viii. 5-18	222
11. RV. viii. 19 : praise of Trasadasyu's gifts	223
12. The boons chosen by the seer. Story of Sobhari and Citra	224
13. Story of Sobhari and Citra (continued): RV. viii. 22-25	225
14. Deities of RV. viii. 26-31. RV. viii. 29 is a prthak-karma-stuti	227
15. Detailed account of RV. viii. 29, 31. Deities of RV. viii. 32-34	228
16. Indra and Vyāṁsa's sister. Deities of RV. viii. 35-46	230
17. Deities of RV. viii. 47-56	231
18. Deities of RV. viii. 60-67	232
19. Deities of RV. viii. 68-75	234
20. Deities of RV. viii. 76-90	235
21. Story of Apālā	236
22. Story of Apālā (concluded). Deities of RV. viii. 92, 93	237
23, 24. Story of Soma's flight from the gods	238
25. Details regarding RV. viii. 100. Viṣṇu helps Indra	241
26. Details regarding the deities of RV. viii. 101	242

Māṇḍala ix.

27. Deities of RV. ix. 1-86	243
28. Deities of RV. ix. 87, 96, 112	245
29. Indra and the seers. Value of penance	246

Māṇḍala x.

30. Deities of RV. x. 1-8. Trisīras and Indra	248
31. Deities of RV. x. 9-14	249
32. Deities of RV. x. 14 (concluded), 15, 16. Three Agnis	250
33. Story of Saranyū: RV. x. 17	251

ADHYĀYA VII.

Deities of Rv. x. 17-98.

1. Story of Saranyū (continued)	252
2. Story of Saranyū (concluded). Deities of RV. x. 17	253
3. Detailed account of the funeral hymn RV. x. 18	254
4. Formulas in which no deity is mentioned	255
5. Deities of RV. x. 19-27	257
6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra	258

CONTENTS

xiii

VARGA

PAGE

7. Deities of RV. x. 30-33	259
8. The hymn of Dice: RV. x. 34. Deities of RV. x. 35-44	260
9. Deities of RV. x. 45, 46. Story of Ghosā	262
10. Story of Ghosā (concluded)	263
11, 12. Story of Indra Vaikuṇṭha	264
13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53	266
14. Story of Agni's flight (continued)	267
15. The meaning of <i>pañca janāḥ</i>	268
16. Story of Agni's flight (continued)	270
17. Story of Agni's flight (concluded). RV. x. 54-57	271
18, 19. Story of Subandhu	272
20. Detailed account of RV. x. 59, 60	275
21. Story of Subandhu (concluded). Deities of RV. x. 61-66	276
22. Details of RV. x. 63-66. Deities of RV. x. 67-72	277
23. Detailed account of RV. x. 71	279
24. Details of RV. x. 72-84. Two khilas	280
25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas	282
26. Account of the Sūryā hymn (continued)	283
27. Derivation of Candramas. Contents of RV. x. 85. 20-30	284
28. Contents of RV. x. 85. 31-43	286
29. Remarks on the Sūryā hymn (concluded)	287
30. Deities of RV. x. 89-93. Story of Purūravas and Urvaśi	28
31. Story of Purūravas and Urvaśi (concluded)	29
32. Deities of RV. x. 96, 97. Story of Devāpi: RV. x. 98	29

ADHYĀYA VIII.

Deities of RV. x. 98-191 (1-98). Conclusion (99-140).

1. Story of Devāpi (continued)	2
2. Story of Devāpi (concluded). Deities of RV. x. 99-101	2
3. Deities of RV. x. 102, 103. The khila of Nakula	2
4. Deities of RV. x. 104, 105. Bhūtāmśa Kaśyapa: RV. x. 106	2
5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108	2
6, 7. Story of Saramā and the Paṇis	2
8. Deities of RV. x. 109-120	2
9. Deities of RV. x. 121-129. Three khilas (<i>namas te; yām kalpayanti</i> <i>no 'rayaḥ; āyusyam</i>)	2
10. Deities of RV. x. 130-137	2
11. The khila 'Bhūmiḥ.' The deities of RV. x. 138-142	2
12. Deities of RV. x. 143-154. Two khilas (<i>Medhāsūktam and ā sūr etu</i>)	2
13. Deities of RV. x. 155-159	2

VARGA	PAGE
14. Deities of RV. x. 160-164. Khila (<i>venas tat patyati</i>). The seer Kapota Nairṛta	310
15. Deities of RV. x. 165-174. Khila (<i>yenedam</i>)	312
16. Deities of RV. x. 175-181	313
17. Deities of RV. x. 182-184. Khila (<i>nejameṣa</i>)	315
18. Remarks on the khila 'Nejameṣa.' Deities of RV. x. 185-188	316
19. Deities of RV. x. 189, 190. The khila ' Samjñānam '	318
20. RV. x. 191. The two khilas ' Prādhvarāṇām ,' ' Nairhastyam .' Mahānāmni stanzas	320
21. The Mahānāmni do not constitute a hymn. Remarks on the Praiṣas, Kuntāpa, &c.	321
22. Deities of Nivids, Nigadas, and Metres	324
23. Deities of Metres, Vedas, Vaṣaṭkāra, Svāhākṛtis. The tones (Svaras)	325
24. Deities of the tones	326
25. Deities of the Prastāva, Udgiṭha, Upadrava, Pratibāra, Nidhana	327
26. Various deities incidental in Vaiśvadeva hymns	329
27. Remarks about deities and knowledge of them	330
28. Importance of knowing the deities	332

ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

- AB.** = Aitareya Brāhmaṇa.
AGS = Āśvalāyana Gṛhya Sūtra.
Āṛṣ. = Ārsānukramaṇī.
AS'S. = Āśvalāyana Śrauta Sūtra.
AV. = Atharva-veda.
BD. = Bṛhaddevatā.
JAOS. = Journal of the American Oriental Society.
JRAS. = Journal of the Royal Asiatic Society of Great Britain and Ireland.
KB. = Kauṣītaki Brāhmaṇa.
KZ. = Kuhn's Zeitschrift.
M.M. = Max Müller.
n. = Nītimañjarī.
Nir. = Yāska's Nirukta.
R. = Rājendralāla Mitra.
r. = the reading in Rājendralāla Mitra's text.
RV. = R̥g-veda.
ṣ. = Ṣadguruśiṣya.
s. = Sāyana.
S. = Sarvānukramaṇī.
S'B. = Śatapatha Brāhmaṇa.
TB. = Taittirīya Brāhmaṇa.
TS. = Taittirīya Saṃhitā.
v. r. = various reading.
VS. = Vājasaneyi Saṃhitā.
ZDMG. = Zeitschrift der deutschen morgenländischen Gesellschaft.

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा bfk m¹, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्यः मन्त्रदृग्भ्यः).—अद्भ्यो Bhr³m¹, अद्भु r.

^a The words *samāmnāyānupūrvaśaḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm¹rbk, हि तत्सर्वं r¹r⁴.—अवगच्छति hm¹bfn, अविगच्छति r², अधिगच्छति r.—With the words देवतस्यो हि मन्त्राणाम् cp. Saivāukramaṇi, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 3f.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradrṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस hm¹b, तद्वितांस f, तद्वितांस k, तद्वितान् r²r⁴, तद्विद् r.—तद्विप्रायान् hm¹r¹fk, स्वविप्रायान् b.

^a Cp. Nirukta vii. 3: *evam uccāvacaḥ abhiprāyaḥ ṛṣiṇām mantradrṣṭayo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

लौक्यानां Bhm¹r³, लौकिकानां r.—वा hm¹fk, च b, no particle r.

^a Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk.—सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवंm¹b, देव hd, देवं fkr.—भक्त्या hm¹r³r⁴, हक्त्या b fkr.—तदेव b fkr, तदिव hm¹d.—

The end of the *varga* is here marked by १ in bm¹, not in hdfk.

^a Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुखाशिवो तु hm¹rb, सुखाशिवो तु f, सुखाशिवस्तु r¹r⁴.—इक्षते hm¹r, इक्षते b fkr¹r⁴.—ताः सुः r, ता सुः hfk, ता सुस् m¹, ता सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येव hm¹r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवन्निर्वा सुवन्निर्वा hm¹b fkr², सुवन्निश्च सुवन्निश्च r.—अविमिसत्त्वदर्शिभिः hm¹r, अविमिर्मन्त्रदर्शिभिः b fkr² (मन्त्रदर्शिभिः f), मन्त्रेष्वर्थागुदर्शिभिः r¹r² (r⁴?).

11. When the name of a deity is mentioned in the second person^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm¹r³, प्रवृश्नते r.—तमेव देवतां विद्यान्मन्त्रे hm¹b fkr, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurūṣayogās tvam iti caiteṇa sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³fkr², तु देवता bm¹, तद्देवता^a r.—*मिधानां hm¹r b fkr, *मिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्मन्ते देवता अक्षिण hm¹r b k, चिचं तद्दृश्मन्ते चाक्षिण r¹r⁴.—एकक्षिण hm¹r⁴, एकस्त्र b fkr, एतस्मां r¹.—h has on the margin चिचं तद् दृश्मन्ते चाक्षिन्नेकस्मां बङ्गु इयोरिति माक्षि पाठः।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

हृदो $hm^1 b f k r^2$, हृदो र. — च प्रजायते $Bhr^3 m^1$, तस्य जायते r . — ऋषिसूक्तं तु $b f k r d h$ (corrected on margin in h to $^{\circ}$ सूक्तानि), ऋषिसूक्तानि (तान्यत्र यावन्त्येकस्य) $r^1 r^4$. — The reading of 15^{ab} in the text is that of $Bhr^3 m^1$; instead of this r reads देवतेका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin सूयेतेका तु यावत्सु देवतायास्तदुच्यते इति भाषे पाठः। With reference to 15^{cd} , h has on the margin: यावत्सर्वः समा-
खेत ऋ०।

16. (The stanzas) which have a common metre are called a metre-hymn (*chanda-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुस् $hr^2 r^3 r^5$, या सुस् $b f m^1$, या सु k , या सु r . — तद्वदः $h d f m^1$, तद्वदः r , तद्वदः k , तद्वदि^a b . — वेविध्यमेवं $Bhr^3 m^1$, वेविध्यमेतत् r . — The end of the *varga* is here marked by ३ in $h d m b f k$.

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु $h r b$, मन्त्रेषु $f k$. — ऋ वरमंजि $hm^1 b f$, ऋ अरमंजि r , ऋ वरमंजि k .

^a Cp. Nirukta vii. 13 and x. 42.

^b Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मन्त्रो वे $hm^1 r$, मन्त्रो वे: $b f k$. — वे ऋषः $hm^1 r$, वे: ऋषः b , वे ऋषः $r^1 r^4 f k r^2 r^5$. — ऋणि $hm^1 r f k$, याणि br^4 . — च कानिचित् $Bhm^1 r^3$, प्रसङ्गतः r . — $18^d = 41^d$.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

प्रकारेऽपि $hm^1 r b f k$, प्रकारेऽपि $r^1 r^4 r^5$.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described^a. When a hymn is broken up (*bhinne*)^b, one should here state the deity from (its) characteristic mark^c.

•श्रेयं hm¹r³br⁵r⁷, •श्रेय fkr², •श्रेयं r.—देवतामिह लिङ्गतः m¹rbfk, देवता चिन्-
भेदतः hd. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139. ^c Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful^a.

यथावच्च hm¹r, तथावच्च bfk.—कर्मसु hm¹rb, कर्म प्र° fkr².—The end of the *varga* is here marked by ४ in hm¹bfk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^aBecause the praisers, at the beginning and end of hymns, proclaim the occasion^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk², देवता नाम्नाम् r¹r⁴, देवतास्तास्ता hm¹r³.—उपेक्षिति ह bfk², उपेक्षिति हि m¹, अपेक्षितिह r¹r⁴.

^a Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'^a

सत्त्वानां r¹, सत्त्वानां f, सत्त्वानां all the rest. — वा bfk²r³, च hm¹r. — यद्वाब्द् r¹r⁴, यद्वाब्द् hm¹rbk.

^a This expression is equivalent to *laukyaṇām*; cp. *laukyaṇāṃ vaidikāṇāṃ vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS. except r^1r^4 , which have पौराणाः.—मन्वते hr^3 , मन्वति $Bm^1r^1r^4d$: I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS., and because मन्वते is very easily altered to मन्वति, as is proved by the fact that d , which is a copy of h , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यदृक्ष्योपवसनात् hm^1rb , यदृक्ष्योपवरानात् f , यदृक्ष्योपवचनात् $r^1r^4r^5$.—तथा-मुष्यायणाच्च यत् bfk , तथामृष्यायणाच्च r^1r^4 , तथामुष्यायणाञ्जपात् hr , तथा यणाञ्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

^a I have assumed this to be the most likely meaning from the use of *upa-vas*. ^b Lit. 'the condition of being the descendant (*āyana*) of him (*amuṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rāthitara say, 'from four: from prayer, from the diversity of objects^a, from speech, and from action.'

०रथीतराः hm^1rbf , ०रथंतराः kr^2 —Between इति and तथाञ्ज् fk insert नामानि कर्मतत्त्वाद् शोभते, evidently copied by mistake from 27^{a,b}.—यार्थवेख्याद् hm^1rb , यार्थवेख्याद् $fk r^2r^5$ (०ख्याद् f), य च वेख्याद् r^1r^4 .—The end of the *varga* is here marked by y in $bfdm^1$, not in k .

^a *Artha-vairūpya* here corresponds to *rūpa* in 25.

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance^a, all arise from action.

कर्मतत्त्वाद् $hr^1r^3m^1bfk$, कर्मणां चाह r .—वाच्यं $hr^3br^2r^5$, वाच्यं r , वाच्यं fk .

^a *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addition and extraction, is simply action : and so hear (what) the reasons (are).

यदृक्ष्योपवसनात् hrb, यदृक्ष्योपवचनात् fkr², यदृक्ष्या निवासाच्च r¹r⁴.—तथासु-
ष्यायणाच्च यत् hrb, तथासुष्यायणाच्च यत् fk, यद्वा मृष्यायणाच्च r¹r⁴.—तथा तदपि all
MSS. except b, which has तथावदपि.—कृणुष्वं च m¹bfk, कृणुष्वं तु r, कृणुस्वं च hr³d.—
हेतवः Bhm¹r², हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4 ; iii.
4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

^a *Yadr̥chayā* is the only word here and in 25 which is not in the ablative, probably
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
(for *ca yat*) in 25 was probably due to *yadr̥chayopavasanāt* being understood by the copyist
as one expression and the consequent necessity of making up the number nine in some
other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yadr̥chayā (scil. *nāma*) is explained below (i. 30) as *yadr̥chikaṃ nāma*.

29. Creatures arise from action ; from action (comes) the inter-
course of beings. And a being comes into existence somewhere :
it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹b fkr².—कर्मतः सत्त्वसंगतिः hm¹rb, कर्मतः सत्त्वगंगतिः f (गागतिः
kr²), कर्मणः सच्च जायते r¹.—क्वचित् all MSS. except r¹r⁴, which have सतो.—संजायते
सच्च k, स जायते सच्च hr³d, संजायते सच्च fm¹r, संजापयेद्यच्च b, निवसते सच्च r¹r⁴.

30. An accidental name is given somewhere or other : one
should know that that also is here (derived) from a comparison
with some (form of) becoming.

तु नामामिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम
नामापि मिधीयते b.—औपम्याद्दिह hm¹r³r⁴r⁵, औपम्यादपि b fkr², औपम्यादेव r.

31. For there is no (form of) becoming unconnected with
action, nor is any name meaningless. Names have no other source
than becoming ; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga*
is here marked by ई in hd, by १ई in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer : from (words expressing) luck, such as *svasti* (welfare),

यस्य hm¹b¹fk, यस्तु r.—°वसनाच्च hm¹r, °वसनं च b, °वचनं च r¹r⁴fkr² (चत् f).—
भवत्येव तु m¹r¹fk, भवत्येव हि hb.—स्वस्यादेर्मंगलादिह hm¹bkr²r⁵, स्वस्यादे मंगलानि
ह corrected to °दिह f, स्वस्यादेर्मङ्गलानि च r, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कुत्सित° hm¹rb, अपि कत्सित° f, अचिकत्सित° kr².—इह b¹fkr, अपि hr⁴.—
विदिताम्यपि hm¹r¹fk, वि[दिताम्य]पि b, निन्दिताम्यपि r¹r⁴.

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r³, वे r.—चैव hr, स्वेवं b¹fk.—प्रभावाद्देवतात्मनः hr³fr²r⁷, प्रभावा देव-
तात्मनः m¹k, प्रभावाद्वेवतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवर्हिक्का m¹r³r², प्रवर्हिक्का k, प्रवर्हिक्का hdbfr: cp. the various readings in 57.

^a The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*ārāṣa*), narration (*ākhyāyāsa*), plaint (*paridevanā*), blame (*nindā*), and laudation (*praiśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*vilāpita*) we have *vilāpa* in 53. ^b Simply *ākhyāyāsa* in 53.—The end of the *varga* is here marked by ° in m¹d¹fk, not in b.

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराधस् r^4 , प्रतिरोधस् fkr , प्रतिसेधस् b , प्रतिविधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाक्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवी hm^1rfk , प्रसादप्रह्वी b .—च ह $hm^1r^3r^7$, व ह b , ये ह k , च ये ह f , च यत् r .—संजरो hm^1 , सज्वरे bfr (cp. various readings in 56).—यस्य Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आकाशो fk .—मिष्टव^o $hr^3m^1r^7(f?)$, मिश्रव^o kr^2 , मिलव^o r .—क्षेपः $hbfbk$, आक्षेपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपाताश्च $hbfbk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). ^c These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k , भविष्यंश्च f , भविष्यंश्च br .—पुमां MSS .—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fk , स्त्वथ r .—सर्ववेदेषु सर्वशः Bhr^3m^1 , सर्ववेदेष्विति स्थितिः r , सर्वदेवेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.'

^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्कार्यदर्शनार्थीया $hm^1bfr^5r^7$, तेषां निदर्शनार्थीया r .—धर्षीः hm^1r , धर्षं bfk .—ब्राह्मणे चाथ कस्ये च निगद्यन्तेऽच कानिचित् hm^1rbfk , विधी कस्ये च देवे च निगद्यन्तेऽच कानिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in hm^1bfk .

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

०चारितेनेह^{rbk}, ०चारितेनेह^{hm¹f}.—द्रव्यं^{hm¹b}, द्रव्ये^{rfk}.—तद्वचरं^{hm¹b}, तदाचरं^{fkr}.—42-45 are omitted in r¹r⁴.

^a The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः^{hr³r⁷m¹}, विभूतयः^{fkr}.

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन^{m¹r}, क्रियाभिनिवृत्तिं^f, क्रियाभिनिर्वृत्तवशेन^h, क्रियाभिनिर्वृत्तिवशेन^{b¹fkr}.—सिद्धं^{m¹b¹fkr}, सिद्धा^h.

^a That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्तिं^{m¹r^{fb}}, क्रियाभिनिर्वृत्तं^h.—ऊदन्तशब्दाभिहितो^{hm¹f^r}, ऊदन्तशब्दं^{भिनिहितो^b}.—विभक्त्यव्ययं^{hm¹r}, विभक्त्यव्ययं^{fkb}. The end of the *varga* is here marked by ९ in hm¹b¹fkr.

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह^{hr³r⁴m¹b¹fkr²}, विविधान्यपि^r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशीः^{hr¹r³br²m¹}, प्रोक्ता आ^{fkr}, प्रोक्ताऽथाग्नीः^r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e.g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे hm^1rb , मन्त्रः r^1r^4 , मन्त्रो r^3fk .—प्रशंसा भोजस्त्र hm^1rbfk , प्रसंगान्नोजस्त्र r^1r^4 .—
सोमरेः m^1 , सोमरेः hr , सोमरे b , सोमर $fk r^2$.—माता चित्रो hm^1r , माता मेत्रो $fk r^1r^2r^5$.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁶; TB. iii. 9. 7⁴; ASS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhidam*: x. 48. 7) there is invective (39);

अङ्ग भोचमन्त्रं hm^1r , अङ्ग भोचमन्त्र b , अङ्गभोचमन्त्र f , अङ्गभोचमन्त्र kr^2 .—निन्द्वा hm^1br , तिदा $fk r^2$.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति $hm^1rbfk r^2r^6$, दण्डादि r^4 .—परिदेवना hm^1rb , परिदेवना $fk r^2r^4r^6$.—The end of the *varga* is here marked by १० in $hb f k m^1$.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṁ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm^1rbfk , आसीदिच्छक् r^1r^4 .—कथना hm^1r , कथना r^1r^4bfk , कच्छना r^5 .—
उच्यते hm^1rbfk , उच्यते r^1r^4 .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संज्ञाप $bfkr$, संज्ञाप hm^1 , संज्ञाप $r^1r^3r^4$.—अगुपोप मे hr^3m^1B , तुगुपोप मे r .—प्रति-
विधोपदेशी hm^1rbfk , प्रतिविधापदेशी r^4r^5 .

^a That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विज्ञापः खान् hr³r²r⁷b fkm¹ (no *visarga* b fkm¹), विज्ञापसु r.—अवीरामात्मनः hr³r⁴m¹b fkr², अवीरामिव माम् r.

^a *Akhyāna* here corresponds to *pavitṛākhyāna* in 36. ^b *Vāṅpa* here corresponds to *vilapitam* in 36; the latter expression is also used in *Nirukta* v. 2 with reference to the above passage (i. 179. 4). ^c In *Nirukta* vii. 3 this passage is, however, described as *paridevanā*.

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

मुनःशेषे m¹r, मुनःशेषे b, मुनःशेषे r⁵, मुनःशेषे f, मुनःशेषे kr², (०रो) मत ऋषे r¹r⁴.—तुल्योऽहं खान् hm¹r f k, तुल्यो ह खान् b.—Instead of 54^{cd}, as given in the text according to hm¹r b f k, a totally different line occurs in r¹: यां वक्ष्ययन्ति नोऽरयः परिचायुक्तमिह ते, the first *pāda* of which is the *pratika* of a *khila* mentioned below (viii. 45).

^a Cp. below, viii. 44; Meyer, *Rgvidhāna* xxiii, xxvii. ^b The author here seems to have been unable to quote an example of *saṅkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitāsa^a; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)^b, again, (expresses) an obstacle (37).

लैतशस्त्र m¹h f k, लैतशस्त्र 'r.—यः Bhm¹r³, नुः r.—महानग्न्या^a hm¹r f k, महानाग्न्या^a b.—खात् hm¹, खात् fkr², त्वा b, तु r.—प्रतिराधो h d f, प्रतिरागो kr², प्रतिरोधो bm¹r (cp. above, 37).—मुगित्त्वपि m¹hr³f, भुगित्त्वपि kr², मुगित्त्वमि br⁷, मुगित्त्वुत r.—The end of the *varga* is here marked by ११ in hdm¹f, not in bk.

^a See *Aitareya Brāhmaṇa* vi. 33. 1, and *Sāyana's* comment in *Aufrecht's* edition; also *Haug*, vol. ii, p. 434. ^b Cp. AB. vi. 33. 19, *Haug*, vol. ii, p. 435.

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्विष hm^1r , प्रमादस्त्विह b, प्रमादस्त्विक fkr^2 .—न स स्व hm^1r^3f , नमस् kr^2 , नमह r, omitted in b.—अपह्वः bhr^3m^1 , अपह्वच f, अपह्व क, अह्व r^2 , अभिन्नवः r.—सञ्वरः hrm^1 , सञ्वरः fk .— 56^{cd} and 57^{ab} are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: AV. xx. 133. 1-6)^b.

जामयेऽपह्वो r^4 , जामन्नपह्वो r, जामनुपह्वो r^3 , यामनुपह्वो hd , यामन्नपह्वो b, यामनुपह्वो fkr^2 , यामंनुपह्वो m^1 .—जेषा $hdm^1b fk$, नेति r.—प्रवत्तिहका hr^3kr^2 , ष-हिका fbm^1dr (cp. 35).

^a Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava*: see note on i. 39. ^b The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāḥ santu*: i. 25. 5^e) is a curse (39)^b, while 'blessed' (*bha-dram*: i. 89. 8) is a prayer^c in Gotama^d.

भद्रम् hdm^1r , बद्रम् $bhkr^2$.—गौतमे m^1 , गौतमे $hb fkr^2$. The author of i. 89. 8 (*bha-dram karṇebhiḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्तमदे in iii. 36). (In ii. 129 hbm^1 have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

^a The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *śāpa* (49), and once (57) as *abhiśāpa*. ^c This is the second example of *āśis* (35). *Apahnava* in i. 57 (note ^a) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfkr^2r^7$, इहार्पणम् r .—प्रयोगतम् hm^1rfk , प्रयोगे तच् b .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

०तां सूक्तभागिनीम् hm^1bfr , ०तां सूक्तभागिनाम् r^1r^4 , ०ता सूक्तभागिनी kr^2 .—संश्रयस्ते hm^1rb , संश्रयते fkr^2 .—त्वचा hm^1rb , तचा r^4 , ०त्व आनु^० f , ०त्वा आनु^० kr^2 .—The end of the *varga* is here marked by १२ in $hdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfkr^2r^7$ read $6r^{ab}$ as in the text; r has भवकृतं भविष्यच्च वक्त्रं स्थावरं च यत् ।

^a *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācyam*)^a.

एषा hm^1rbfk , एषा r^1 .—यद् Bhr^3m^1 , तद् r .—च वाच्यं hdr^3m^1b , च वाक्यं r^5r^7 , च वाच f , च वाचं k , वाच्यं r .

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nītya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144. and introductory stanza, ed. Böhtlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

ऊर्ल्लिख $hr^3m^1bfkr^2r^7$, ऊर्ल्लिख r .—निवेशे स्तेषु hm^1r , निवेशः स्तेषु b , निवेशास्तेषु f .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतेषु hdr, एतद्भूतेषु m¹, एतद्भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतद्भूतेषु r¹r⁴.—अज्ञितं hm¹rbfk, अज्ञितं r⁴r⁵r⁷.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm¹r³r⁷, एष च bfr², एष च r.—The end of the *varga* is here marked by १३ in bfrkm¹hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽभिर् hm¹rbfk, पवमानाभिर् r¹r⁴.—०पिर्वचसतिः Bhr³m¹, ०पिषु पातयः r.—अमुष्मिन्नेव m¹r³r⁵r⁷, ०नेष f, ०नेव hd, ०नेष bkr.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary sub voce.

^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4², and in the Purāṇas (see St. Petersburg Diet.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईक्षितः r¹r²r⁵bfk, ईक्षितः hm¹r.—जातवेदाः r, जातवेदा hdm¹bfk.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākāpūri considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

०यं नतः सह hm¹rbfk, ०यं सह संसृतः r¹r⁴.—स सृतः hm¹rbfk, तु सृतः r¹r⁴.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो hr³m¹, मध्यतो bfr.—वायुरेव च hm¹rfk, वायुरेव वा b.

^a Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇī, Introduction ii. 8 (with Śaṅkara's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm¹r, तत fk, तच्च b.—तच्च तच्चेह दृश्यते hr³m¹br⁶r⁷, तच्च तच्चेह दृति f, तच्च तच्चेह यदृति k, तच्च तच्चोपलक्षयेत् r.—The end of the *varga* is here marked by १४ in h d b m¹fk.

^a Cp. Nirukta vii. 5: *tāsāṃ mähābhāgyād ekaikasyā api bahūni nāmadheyāni bhavanti*.

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यदनेकशः hfr, नामानि पदमेकशः k, यन्नामानि वेकशः b.—योगिताम् hm¹br, योगिताम् fkr².

^a Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmānaḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्ता m¹rbfk, प्रतिष्ठास्ता hd, प्रदिष्टास्तु r¹.—तद्गतास्तत् hm¹fr, तद्गतास्त b.—केचिदेवं वदन्ति ताः hm¹rbfk, नैवं केचिद्वदन्ति तु r¹r⁴, ताः r⁶.

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता hm¹fr, येत्युक्ता kr², योक्ताः r⁴, पृथग्व्युरयेन तूक्ता b.—लोकादि° hm¹rfk, लोकारि° b, लोकाधि° r¹r⁴.—यद्यज्ञतिः प्रकीर्त्यते hm¹rbfk, यदन्यज्ञतिः कीर्त्यते r¹r⁴.

^a Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.

^b Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्वेवायुधं^{r4}, तेजस्वेवयवाः m¹, तेजस्वे वयवाः hd, तेजस्वे वायवाः r³, तेजस्वे वायवा f, तेजस्वे वायवः (०वस् b) hr¹r⁵, तेजसे वायवा kr².—यस्य यत् Bhr³, तस्य तत् r.

^a See Nirukta vii. 4: *ātmatvasāṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बहुदेवता सुतयो kr², बहुदेवतायाः सुतयो rd, बहुदेवता या सुतयो hm¹bf. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च hm¹r³r⁵f (०स्व f), द्विवत्संतयश्च kr², र्विवत्ससुतश्च b, द्विवत्सः सुतयश्च r.—पतीनामिव hrb, पतीनामिव m¹fkr²r³r⁵.—The end of the *varga* is here marked by १५ in hdbf, not in m¹k.

16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतो m¹r, ताया सुतो hdbfk.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् hdm¹, सु तान् सर्वान् r, सु तां सर्वान् b, सुतत्सर्वान् fk. सु या सर्वान् r¹.—तद्येद्दे hdm¹fk, तद्येद्दे b, तद्येद्दे r, तद्येद्दे r¹r⁴.

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr⁴m¹ (cp. Nirukta vii. 18), निरूप्यते rbfk. —यस्य hrbf, यस्य kr⁴.—सुक्तं च hm¹bfk, सुक्तं तु r.—सर्व तच्च hrbfk, तच्च तच्च r¹r⁴.—प्रधानं hm¹r, ०न fk, ०ना b, ०नो r¹r⁴.—स्यान् hrfk, स्या b, सौ r¹r⁴.—या सुताः hdm¹f, या सुता b, या सुया k, याः सुताः r.

^a Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai hovir nirupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm^1rbfk , इह r^1r^4 .—एतेषाम् hm^1rbf , एवेषाम् kr^3 .—समादिनेवमुक्तस्य hm^1rbfk , समापद्यन्तु तत्सर्वम् r^1r^4 .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

नाम्नां $m^1br^1r^5$, नाम्ना $hrfk$, नाम्नः r^4 .—मंचः शक्यो f .—The end of the *varga* is here marked by १६ in $hdbm^1$, not in fk .

^a Op. above. i. 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य^a $hrfk$, सामान्य^a b .—देवतावद् r^1r^4 , देवता च $rbfk$, देवतां च hd .— $8r^{ed}$ is the reading of $hdrfk$; तुष्टु ---- च तासु ता क्षुतिष्विह b .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

येस्त्वमिर् rbf , येस्त्वमिर् k , येरमिर् r^4 , यस्त्वमिर् hdm^1 .—पूषा चाप्यमवो hdr , पूषा वायुमुवो f , पूषा वायुमुवो k , एषा वापृच्युवो b , पूषोषा भृगवो r^1r^4 .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuna, separately, and both together,

देवो च m^1br , देवो हि hd , देवो र्वि fk .—सह च fk , अह च b , च सह m^1 , च मह hd .—तावुमौ $hbrfk$, ता उमौ m^1 .

84. the All-gods, Savitr, Tvastṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः $hrfk$, मसः b , मुखः r^4 .—रथसंयुताः hfk , अंसं-उतां b , अंसंयुतः r , अंसंयुतः r^4 .

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सुतिर्दग्मिष हrbfk, सुतिष्युषु च r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpāṅkti*), and on the other (are) simple invocations by name.

हविष्यङ्गि hr³r⁴m¹, हविष्यङ्गिः fk, हविषाङ्गिः b, हविष्यङ्गिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

लभ्यते hm¹r⁴bf, लभ्यते k, लभितम् r⁴.—नामधेयश्च hm¹r⁴bfk, नामभिश्च r¹r⁴.—वलकृत्वा hm¹r⁴f, वलकृत्वा bk.—चलेन hm¹r⁴f, चलेन k, चलेन b.

^a The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेषु hr⁴b⁴fk², सर्वेषु rm¹.—नामधेयश्च Bhr³, नामभिश्च r.—मवतेऽच येः hrbfk, लभते च येः b, मवते च यः r⁵r⁷, मवतेऽखिलैः r⁴.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यत्यतो hr, अवस्यत्यतो m¹, अवस्यत्यतो b⁴fk³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm¹r, हयं bfk.—प्रयोगस्तेषां hm¹r fk, प्रयोगसि तेषां b.—ज्योतिषां चिषु hm¹r, ज्योतिःषु चिषु r²r⁴, ज्योतिष्वनुषु b, ज्यो षु चि ष fk.—वर्तताम् m¹, वर्त्तताम् bfk^r, वर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

* Cp. i. 97 and Nirukta vii. 25.

19. The three Agnis.

91. Because this (terrestrial Agni) is led* (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नृभिर् br, यन्नृभिर् hm¹, यन्नृभिर् fk.—च तम् hm¹r bfk, सक्तृ r⁴.—चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

* The root *nī* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātūḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्व hm¹b, हि जातस्व f, हि यत्नस्व kr², च जातस्व r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्व, is apparent from ii. 30; cp. मध्यमस्व for मध्यमः स in ii. 44, and दारस्व for दारसु in iii. 6.—यदाच hm¹r bf, यदाच k, यदाच r⁴.—नामानां hm¹fk, नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to रसो, not to ज्यो), ज्यो omitted in f.—सनाभुतः hr f, समाभुतः m¹bk, समभुताः r⁴.

* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vaiśam viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). ^b *Samāpnutah* (cp. r⁴) would be the usual word in this sense. ^c That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)^a: thus some (names) of Agni are mentioned only incidentally.

विश्वजनयम् hdm¹r, विश्वजनयम् f, विश्वजनयम् b, विश्वजनयम् kr², स्वन्निरयम् r⁴.—एतेषां hr bfk, एकसु r⁴.—कष्यन्ते hr³, कष्यन्ते m¹r, कष्यन्ते r⁴, कष्यन्ति bfk.

* Cp. ii. 59: *virjanu apah*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinah*)^a.

अचिभिः केशयं hdm¹r⁵, अचिभिः केशयं f, अचिभिः केशयं r², अचिभिः केशयं k, अचिभिः केशयं b.—विव hm¹b¹fk, त्विव r³r⁴, चेष r.—असौ तु r, असौ कु fk, असौ तु hdm¹, असौ तु b.—तेनेनाम् m¹l, तेन नाम् r⁴, तेनेन् hd, तेनेनाम् b, ते तान् fk.

^a Cp. Nirukta xii. 25-27 and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संलक्ष्यन्ते hdr, संलक्ष्यते m¹, संलक्षते fk, संलक्षन्ते b.—प्रक्रियासु चयः केशिन इत्यृचि hm¹r¹fk (यत्यृचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृष्टाणि कृतवच हवीषि च r⁴.—The end of the *varga* is here marked by १९ in hdbfm¹, not in k.

^a Cp. Sarvānukramaṇī on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न चैवेषां b¹fk, न चैवेषां hdm¹, न चैवेषां r, न त्वेवेषां r⁴.—विभूतिस्त्रानयन् वा hdr³m¹f kr², विभूतिस्त्रान -- वा b, विभूतिः स्त्रानयन् वा r. Cp. विभूतिस्त्रानसंभयम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वेष्टानरं hm¹r¹b¹fk, वेष्टानरे r¹r⁴.—अपि hm¹r¹b, अपि fk, अपी r¹r⁴.—वेष्टानरः m¹r, वेष्टानर hdb¹fk.—जातवेदासु Bhm¹r¹r⁴, जातवेदाश्च r.—तथैते hm¹b, तथैते fk, तथैतो r¹r³r²r⁵, तथैव r.—जातवेदसो Bhdm¹r¹r³, जातवेदसि r.

^a Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyeṭe*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

वैवज्जातत्वाद् hdr, वैवज्जातत्वाद् m¹, वैवज्ज्यास r¹r⁴, वैवज्जाताश् b, वैवज्जाश् fk.—
व्याप्तिमत्त्वात् तेजसः hm¹r, °त्वा तु तेजसः b, °त्वा सु तेजसः fk, °त्वाञ्च तेजसः r¹r⁴.—तस्य
तस्मै ह hm¹r, यस्य तस्मै ह r¹r⁴, तस्य तस्य ह fkr²r⁵, तस्य तस्याह b.—देवत्वं hm¹r fk, देवस्य
b.—च पृथक्सुताः hm¹r³fkr², ते पृथक्सुताः r, सुतिषु सुताः r⁴, सुषु सुता b.

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṅ*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यन्वापियम् hm¹r⁴f, यन्वापियम् r³, यं त्वापियम् b, यन्वापियम् r.—ब्रूमः r, ब्रूमस् hm¹,
ब्रूम b, ब्रूय fk.—सूक्तमाह तच्च hm¹rbfk, सूक्तं भक्त्या तु r¹r⁴.—सुतः hm¹br, (°म) सतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṅ*) of the hymn.

सूर्यः hm¹r³, सूर्यं rbfk.—तच्च hm¹r fk, तस्य b.—The second line in r¹r⁴ appears as सूर्यभक्तस्य सूर्यस्य द्विषो वैवज्जारो द्विषि.—The end of the *varga* is here marked by r²⁰ in hdm¹bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टौ hm¹r, दृष्टौ r¹r⁴, दृष्टौ fkr², दृष्टो b.—शस्त्रं hm¹rf, शस्त्रं k, शस्त्रं b, शस्त्रं
r³.—प्रतिपद्यते hdrbfk, प्रतिपाद्यते m¹.

^a That is, earth, air, heaven.

^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *apām lokānām . . . rokāt pratyava-rohāt cikṛiṣṭaḥ . . . hotāgnimārute śāstre vaiśvānariyeṣa sūktena pratipadyate*.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again ^a this (terrestrial) Agni in the Stotriya ^b.

मध्यमस्नाना हrb, मध्ये स्नानाद् f, स्नाना k, मध्यस्नानां m¹.—इद् hdr³m¹ (cp. Nirukta vii. 23), इद् f, इद् rbk.—स्तोत्रिये hm¹rfk, स्तोत्रिये b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yaska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutā ca, tato 'gnim iḥasthānam: atraiva stotriyaṃ śamsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres ^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) ^b.

यथैतद् hr³r⁴m¹bfr², तथैतद् r.—तथा च Bhr³m¹, चथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमाश्रितम् hm¹b, चापिमिश्रितम् rk, चापिमिश्रितम् r¹r⁴f, चाग्निमिश्रितम्⁵.—
पूर्वेण hm¹r³r⁴r⁵, पूर्वेण f, पूर्वेषु bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni ^a.

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfr (यु^० f).—वैश्वानरः श्रितः hm¹rb, ०२ श्रितः fd, ०२ श्रुतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that 112 (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106-109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^{cd}-114). The twelve Āpri deities (*Idhma-Svāhākr̥tayaḥ*: Naighaṇṭuka v. 2) are again enumerated in connexion with BV. i. 13 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāśaṃsa is contained in him, in him^a is contained Iḷa, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः अि^०r, नराशंस अि^०hdm¹bf, नराशंसा अि^०k.—चैनमेनम् m¹fkr, चेतमेनम् hdr², चेतमेतम् b, चैवेमेतम् r⁴.—०त्वित् hdm¹, ०लः bfr. —चिमेनम् hdm¹r, चिमेतम् b, चिमेव तु fk.—संश्रिताः m¹dfkr, संश्रिता b.

^a The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn^a, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭr is contained in him.

देवी fr⁵, all the rest (hdm¹bkr) देवी (देवा होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्रयी hm¹r, होतारावेतदाश्रितौ r⁴, ०री चेतदाश्रयी b, ०रा चेतदाश्रयेः k, ०रा चेतदाश्रयोः f, ०री च तदाश्रयी r⁷.—देव्यस् bfr, देव्यःस् m¹, देव्यास् hr³d.—तिस्रः अि-ताश्वेनं r, तिस्रश्चिताश्वेनं b, तिस्रश्चिनाश्वेनं fk, तिस्रः श्रिता श्वेनं hm¹.

^a *Naktośāsā*, also ii. 148 (*naktośāsau*, iii. 8), while Naighaṇṭuka v. 2 has *uśūśānaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and^a the Steed, and the Bird, and the Frogs are contained in him.

चैनं hm¹r, चेतं b, चैवं fkr².—चेतदाश्रयाः hm¹rb, च तदाश्रयाः fkr².

^a The following thirty-seven names, including the eight pairs at the end (109^{cd}–114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Iḷā is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice^a, also Narāśaṃsa^b, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाणम् m¹rb, आवाणम् hdr³, आवाणान् f, आवाणान् kr².—चैनमचास m¹r, चैनमचास hd, चेतमचास r⁴, चैवमचास fkr², चेतमजागु b.—०धिश्चिनं hr³m¹, ०धिश्चितं r⁵r⁷, ०धिश्वेनं fk, ०वेश्वेनं b.—भीषवो hm¹rffk, भीषवो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

^a The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ*, *grāvāṇaḥ*.

^b *Narāśaṃsa* has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśaṃsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena nārāḥ praśasyante sa 1. nārāśaṃso mantrāḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २९ in bm¹dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are ^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar ^b.

अिता आन्वाजनी hm^1rf , अिता आन्वाजनी kr^2 , अिता चान्वाजनी r^4 , अिता चान्वाजनी b .—चैनम् $hr^3r^5r^7$, चैतम् b , चैवम् r^4 , चैलम् rkr^2 , चैलम् f .—एनं hd , एतं br , ऐषेतं fk .

^a *Śritā* (\equiv *śritāḥ*) is the plural agreeing with *asvājani*, *vṛṣabhaḥ*, and *drughaṇaḥ*.
^b *Ulūkhalam* comes before *vṛṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Iḷā ^a, and Pr̥thivī ^b.

सर्वा ओषधयश्च ह $hm^1r^3r^5r^7$, सर्वा ओषधयः सह f , सर्वाओषधयः सह kr^2 , सर्वा ओषधयः सह b , सार्वओषधयस्तथा r .—रात्र्यप्वाप्रात्यं hd , रात्र्यचाप्रात्यं r^3r^5 , रात्र्यचाप्रात्यं m^1 , रात्र्यचाप्रात्यं r , रात्रिरथक्लिथं fkr^2 .—रखानो $hm^1r^3fkr^2r^5$, रखान्वी b , रखानिः r .—अद्वेळ hdm^1 , अद्वेला fkr , अद्विरा b , अद्वि बावा r^1r^4 .

^a Iḷā does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. ^b These feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in *Naighaṇṭuka* v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḷā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds ^a forming a pair, and Pestle and Mortar ^b (belong) to him, and the two Oblation-carts as they are called.

भजेते $br^1r^4r^5$, भजते hdm^1rfk .—एवात्नी $hm^1r^1r^3r^4$, एवोर्वी $b fkr$.—च रोदसी hm^1rf , च रोदसी b , तु गेदुशी k , तु गेदुशा r^2 .—खले चैनं hm^1fkr , खले एव r^1r^4 , एव चैनं b .

^a *Rodasī* for the *dyāvāpr̥thivī* of *Naighaṇṭuka* v. 3.

^b *Musalolūkhale* for the *ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses) ^a and the two worshipped with strengthening oblations ^a (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sīra ^b, are contained in him.

ऊती चैनं hm^1br , ऊतिचैनं fkr^2 , ऊतिचैव r^1r^4 .—विपाद् सह hm^1rf , विपासह b ,

विषादह k.—चापी वितदाश्रयो hm¹r, चापी वितदाश्रयाः b, चापि वितदाश्रयाः f (र्षा) f
kr², विवाचेतदाश्रयो r¹r⁴.

^a Cp. Nirukta ix. 41, 42. ^b Explained by the commentators as Indra and Āditya:
see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anuṣṭubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं hm¹r¹r³r⁴r⁵, लोको वे b, लोके वे rkr².—प्रातः सवनं hm¹r¹fk, प्रात यवनं
b.—चर्तु¹ hm¹r, चर्तु² f, चर्तु³ k, चर्तु⁴ b.—गुह्वयो चिवृत् hm¹r¹f, गुह्व² ओ चिवृत् k, गुह्वाय
गुवृत् b, गुह्व च यस्त्रिवृत् r¹r⁴.—The end of the *varga* is here marked by २३ in hm¹b¹fk.

^a This and the following four and a half śloka (115–120^{ab}) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktini*) are: *ayam lokah prātaḥsavanam vasanto gāyatrī trivṛtstomo rathamtaram sāma ye ca devaganāḥ samānātāḥ prathame sthāne* . . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairāja sāma*, are there described as abiding on earth (*prthivyāyatanāni*). ^b *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛtiyam savanam, lokah*).

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)^a, the Rathamtara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यच्च साम hm¹r, यच्च सांघं b, यच्च साध्यं fkr².—आप्याश्च hm¹r³r⁴r⁵b, आप्याश्च
fk, आप्याश्च r.

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वरुणेन hdrfk, वरुणश्च b.

^a The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, Ṛtaṇaś as deities sharing praise with Agni (*asya saṃstavitṛ devāḥ*). ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaiṣṇavam haṃśi, na te ṛk saṃstavitṛi dātavyaṇu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

पूष्णा च hr, पूषा च m¹, पुंषा च r⁵r¹, पुंषो च fb, पुंशच kr².—संयोजयेद् r¹r⁴, संयुयते hdm¹rbfk.—हविः hm¹rb, विः f, विद्ः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇaṃ havir, na tu samstavaḥ*). Yāska, however, quotes the verse RV. x. 17.3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

^b Though the MSS. of both A and B read *saṃstūyate*, and only r¹r⁴ *saṃyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṃstūyete* to have been an early gloss meant to explain *saṃyojayet*, and to have been substituted for the word in later MSS. in the form of *saṃstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṃstūyete*).' I construe *saṃyojayet* with the two accusatives *devatām* and *havir* (cp. ii. 20, *saṃyag vijānan mantreṣu taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंयुतस्यापि hdm¹bf, असंयुतस्य वि k, असंयतस्यापि r, असंयुतस्यापि r¹r⁴.—सतो hrb, ततो kr⁴(r²r).—हविरेकं br, हविरेकं hm¹r³, हविरेका fkr².—निक्षयति h, निक्षयति m¹dbfrk.—वहन् हविषां h (वहन् च हविषां Nirukta vii. 8), वहन् हविषा m¹, हविषां वहन् bfr, हविषो वहन् r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṃstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mrgyam udāharaṇaṃ yena samstavaḥ*.

^b This line 119^{ed} (*devatāvāhanam*) in all the MSS. comes before 118^{ed} (*devatām artha*^o). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^o). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vahanam ca havirpām ōrāhanam ca devatānām yac ca kipa old dārṣṭeipayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated.

दृष्टे च hm¹rfk, दृष्टे तु r¹r⁴, दृष्टे तु r⁵r⁷, दृष्टे तु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kim cid dārṣṭivisayikam agnikarma*), the original reading was probably *dṛṣṭeś ca* or *dṛṣṭeś tu (viśaye)*.—पृथिव्याग्रयो hrf, गन्वा-
ग्रयो k, गन्वाग्रयो b.—The end of the *varga* is here marked by २४ in hdm¹bfk.

^a That is, one of Agni's activities is to make objects visible. Cp. Roth, Erläuterungen, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यक्षिणो m¹d, यक्षिणो hr, याः खेद्रो f, याक्षिणो k, यस्त्रिणो br¹r⁴.—गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k.—गणवाप्सरसां hdm¹r³r⁵r⁷, गन्धर्वा-
प्सरसां bfk, गन्धर्वाप्सरसस् r¹r⁴.—The evidence of the MSS. points to गणवाप्सरसां as the original reading. The alteration of गणवा° to गन्धर्वा° would easily suggest itself, and then the gen. pl. would naturally be changed (as in r¹r⁴) to the nom. for the sake of the construction.

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuṇa, Ka, Mrtyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lūkṣā).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vastospati, and also Sarasvat are here;

मनुष्य hr (मनुः Naighaṇṭuka v. 4), मनुष्य m¹bfr²r⁵.—यम ह hm¹rbfk, तम तु r¹r⁴.

^a Kṣetrasya patiḥ in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, Rta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकाव hm¹r, दधिकाव r³, धवकाव b, दधिका च r¹r⁴r⁵, दधिका fk.—वेनस hm¹rf, वेनसस् k, वेनस r⁴, वेन b.—तक्षितस्याग्रयो r¹r⁴, तक्ष तस्याग्रयो b, तक्षेत्तुस क्षिपो hdm¹rfk, तक्षेत्तुस क्षिपो r⁵r⁷. Though the weight of the MS. evidence seems to favour

तथेदुश्च स्त्रियो, I have preferred तस्यैतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with ऋदितिः, the latter being the first of the मध्यमस्याना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेदुश्च.—With regard to the expression तस्यैतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरथ्यश्च.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm¹br, वाचो r¹r⁴, omitted in fk.—चैव अथर्वाणश्च hm¹r, धैवाथर्वाणश्च fb, चैव वाथर्वाणश्च kr².

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्लेनश्चैवैवम् r¹r⁴, सनश्चैवैवम् b, भृगवश्चैवैवम् hm¹r⁴fk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्लेन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122–129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अथिश्च hm¹r⁴bfk, अथश्च r² (r¹?)r⁴.—तथेका चैव या स्मृता hdm¹, तथेकाश्चैव या स्मृताः b, तथेका चैव याः स्मृताः r, तथेकाश्चैव या स्मृताः fk (the ञ in f looks like त्स, k has त्त्व).—विधातेन्दुर् hm¹r, विधातेन्दुर् b, विधातेन्दुर् f, विधातेन्दुर् k.—The end of the *varga* is here marked by २५ in hm¹bfk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Aṅgirasas, and the Fathers together with the Ṛbhus.

च वै hm¹rb, चैव kr²r⁷.—देवो रुद्राणां r¹r⁴, देवो रुद्राणां b, देव भृगूणां k, देव अमृणां hdm¹fr. If अमृणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः। रुद्राः। अमवः। अङ्गिरसः। पितरः। Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm¹r, चतुर्भिः d, च उभिः b, चैवभिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading अमृणां in the preceding line. The words मरुतचतुर्भिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinīvālī, Pathyā, Svastī, Uṣas, Kuhū;

सरमाप्याश्च hm¹r¹fk, सरमाप्यश्च^r⁶, सरमाप्याश्च b.—यमुर्वशी hm¹r, यमुर्वशी (probably meant for *सी) f, यमुर्वसि k, यमुर्वसि b.

129. Earth, Anumatī, Dhenu, Sītā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrānī.

सीता लक्षा hdm¹fr²r³. सीता लक्षा b, सीता लक्षा k, सीतिलाक्षा r, श्रीर्षादे(ला) r¹r⁴ (cp. ii. 8.).—तथैव hm¹r²r³fb, तथे च k, दितिश्च r¹r⁴.—वैव इन्द्राख्याश्चिष hm¹r, वैवेन्द्रायख्याश्चिष f, वैवेन्द्राख्याश्चिष kr², वैवेन्द्राख्याश्चिष b.

^a Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. ^b See below, ii. 84 (also Āṅgānukramaṇi x. 102), and viii. 51.

130. The metre Triṣṭubh^a and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतैष्वेवात्रयो hdm¹r, एतैष्वेवात्रये fkr²r⁷, पतयेवात्रये b.

^a The statements of this and the following śloka are based on Nirukta vii. 10 : *athaitānindrabhaktini : antarikṣasloko mādhyandinaṁ savanaṁ grīmas triṣṭup . . brhat sāma*, and vii. 11 : *hemantaḥ pañktiḥ . . śūkvaraṁ sāmety antarikṣāyatanaṁ*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses^a.

अतू च hr¹fk, अत व b.—बृहत् b¹fk, बृहत् hd.—चक्षीतं hr¹fk, चक्षीतं b.—शाक्वरम् hr¹fk, शाक्वरं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in bdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to २१ being repeated after śloka २२.

^a Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asya āśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

ही hr³m¹bfr²r⁵, ती r.—आश्रयी hm¹r, आश्रये b, आश्रयत् (साकसूनयः) f The line r^ab omitted in k.—यक्ष hm¹rb, यक्ष fkr².—संखया hm¹r, संखर्या fk, मखाया b, संख्यायां r¹r⁴.

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

देव hm¹r, देव b. In place of संस्तुतदेव पूष्णा f has वृषिष्मा, and k वृषिष्वा (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya saṁstavikā devāḥ : agniḥ somo varuṇaḥ pūṣa bṛhaspatir brahmanaspatiḥ parvataḥ kutsa viṣṇur vāyuḥ*.

3. with Brhataspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

बृहत्सतिना देव hdm¹r³br⁶, बृहत्सतिना च तथा r, बृहत्सतिना देव f, च बृहत्सतिना देव kr². As MSS. of both families have the reading बृहत्सतिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr²).—नाम्ना यस्यापि पर्यतः hdm¹r³B, बृहत्सदेव वे पतिः r(=r¹r⁴?).—कामुचित्केचिदिदित्याङ् हm¹r, कामुचित्केचिदिदित्याङ् f, कामुचित्केचुचिदिदित्याङ् k, कामुचित्केचिविदित्या b.—निपाता hm¹bfk, निपाताः r, निपातः r¹r⁴.—स्तुताः hm¹r⁴fk, स्तुता b, स्तुतः r¹r⁴.

^a Brhataspati is doubtless meant as the etymological equivalent of Brhaspati (see critical note).

^b Op. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

^c *Nipātāḥ* is here used like *nipātmaḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nipātabhājah*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिचक्ष A, मिचक्षु B.—अयते $hdm^1r^3r^4r^7$, मृयते b, यते fk , सूयते r.—सहासकृत all MSS. (cp. R, note 3), सहाः सकृत r.—पुनः पूषा च वायुना m^1rfk , पुः पूषा च वायुना hd , पुनः सखा च वायुना b.

^a That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena samstūyate pūṣṇā rudreṇa ca somo'gninā ca pūṣā vātēna ca parjanyaḥ*. ^b In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note ^a) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kracit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातिनेव च hm^1r^3 , वातिनेव तु r, वातिन येव fkr^2r^5 , वातिवतिव b.—न्यच वे क्वचित् $hm^1r^3r^4r^7$, वे क्वचित्क्वचित् br , वे क्वचित् fk .—अयेव तु hm^1rfk , सूक्तेष्वेव तु r^1r^4 , सूक्तेष्वेतिषु r^7 , सूक्तेष्वे तु b.

6. Now the taking up^a of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादानं hdm^1rbfk रसदानं r^1r^4 .—कर्मास्य hm^1rfk , कर्मा स्याद् b.—क्षुतिः hdm^1r , क्षुति b, क्षुतः fk .—प्रमुखं $hrbfk$, प्रभूतं m^1 .—The end of the *varya* is here marked by १ in $bfk m^1d$.

^a One would at first sight be inclined to favour the reading of r^1r^4 *rasadānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasadānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (*Jātavedas*) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *haraṇam . . vāro visargam punar eva ca*. ^b This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāsya karma rasānupradānam vṛtravadho yā ca kṛ ca balakṛtīr indrakarmaiva tat*.

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परसु fk, य परसु b, यपरसु b, यसु यसु r¹. — गयः hdr, गता bfk. — युत्थानसु hrfk, युत्थानसु b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapaī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावस्विनी hrbfk, देवी त्वस्विनी r¹r⁴. — वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योषाः hrfk, सूर्योषा b. — पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyuṣṭhānānām) devatūnām aśvinau prathamāgāminau bhavataḥ*.
^b In this and the following four ślokaś (8–12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapaī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r⁵r⁷, अमुतो वाङ् m¹, अमुतो वान् b. — प्रतिष्ठासास् bfkrd, प्रतिष्ठासाः h. — तदाश्रयाः hr, तदाश्रया b, तदश्रयाः fk, फलोदये r¹r⁴. — पुरोदयात् hfr, पुरोदया k, पुरोदपात् b, पुरोदये r¹r⁴ (cp. below, vii. 121). — सूर्या r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāṇ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṇaḥ paryāvarante* with reference to the rays of the sun. ^b Cp. iii. 10: *prāḡ udayāt*, and vii. 121. ^c The expression *madhyamdine sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapaī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r. — सूर्यस्य तामेवाङ्गसु r¹r⁴, सूर्यस्य तामेवाङ्ग bfr², सूर्यस्य तामेवाङ्ग k, सूर्यास्तकाले आङ् hdm¹, सूर्यास्तकाले आङ् r. — तु निमृचि r¹, सु निमृचि r², सुति तिमुचि b, सुतिष्वुचि hdm¹rfk. — तस्याश्रये m¹br (cp. above, i. 124), तस्याश्रमे hr², तस्याश्रये f, तस्याश्रयो k. — सरण्यसु hdm¹r, सरण्यसु f, सरण्यसु b, तसायुसु k, तसायुसु r². — वृषाकपिः hdm¹rb, वृहस्पतिः fkr².

^a *Tu nimruci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣu rci*.

11. Yama, Vaiśvānara^a, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*pr̥thivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

विश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm¹r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹.

^a For a similar discrepancy, cp. above, i. 110 (Nārāsaṃsa and Nārāsaṃsa).

3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones^a (*keśīnaḥ*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)^b, the Steeds (*vājinaḥ*), the Wives of the Gods.

खविता hm¹r, सदेव b, सदेव fk.—वसुमिर् b, वसुमिर् b, वसुमिर् fk.—दध्यङ्क^o dr, दध्यङ्क^o hm¹fk, दध्यङ्क^o b.

^a In Naighaṇṭuka v. 6 both *keśī* and *keśīnaḥ* occur. Both may be meant by the prior member of the compound used in the text, *keśī-sādhyāḥ*. ^b *Viśve* is occasionally used in the Bṛhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असौ तृतीयं सवनं लोकः r, असौ तृतीयं सवनं लोकाः hm¹, असौ तृतीयसवनं लोकः r¹r⁴, असौ तृतीयः सवनलोकः b, असौ तृतीयः सर्वेन लोम fkr² (सर्वेन f).—साम च m¹r, सामा च hbfk.—शिशिरोऽथ hrfk, शिशिरो य b.

^a This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktini: asau lokas tṛtīyasavanam varṣā jagatī sapta-dakṣastomo vairūpaṃ sāma and śiśiro 'lichandās trayastriṃśastomo raivataṃ sāmeti dyubhaktini*.

^b The order of the words in the text, *asau tṛtīyam savanam lokaḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य लोमः bfk, यः लोमः r, यत्तल्लोमं r¹r⁴, यः लोमः m¹, यः लोम hd.—कृष्या hm¹fk, कृष्या b, कृष्या d, कृष्या r.—हन्द्वाश्च hdm¹r, हन्द्वाश्च b, हन्द्वाश्च r¹r³r⁴r², (तथा) हन्द्वाश्च (याः) t, (तथा) हन्द्वाश्च (यि) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाऊर् hm¹r, चाऊर् k, चाऊर् fh. — सर्वमेव तु hm¹r, सर्वमेव ह fkr², साक्षमेव तु b. — संस्रविकास्त्रयः hm¹r, स्रविकास्तु ये f, स्रविकास्तये k, साक्षविकास्तयः b.

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यच्च संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br. — केचित्तु hm¹r¹fk, केवेन्द्रे b. — निर्वपत्य^o hm¹b¹fk, निर्वपत्य^o r, निर्वपति r¹r⁴. — सौर्यवेद्यानरं hm¹b¹fk (Nirukta vii. 23, last two lines), सौर्यं वेद्यानरं r — हविः hdrfk, विदुः b. — The end of the *varga* is here marked by ३ in hdbf, by ४ in m¹, not at all in k.

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsareṇeti saṃstavaḥ*. ^b Cp. Śaṅguruṣiṣya on x. 88: *sauryavaiśvānariyam · sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹r¹fk, न सूक्तम् br¹r⁴. — हव hrfk, हव r¹r⁴.

^a RV. x. 88; see Sarvānukramāṇī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm¹r, प्रपादेन b¹kr², प्रयोगेण r¹r⁴. — इष्टा मूर्धन्वता m¹r¹b, इष्टा मूर्धन्वता h¹d, दिष्टा मूर्धता f, इष्टा मूर्धता k. — सूर्यवेद्यानरापीनाम् kr, सूर्यवेद्यानरीरापीनाम् b, सौर्यवेद्यानरापीनाम् hr¹r⁴m¹fr²r⁷.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*haraṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत् $r(r^1r^4?)$, हरणं रश्मिभिश्चास्व $hr^3m^1fr^5r^7$ (°श्च, °श्चि° f), हिरण्यमि-
 श्चास्व k. I have adopted the reading of r, against the weight of the MS. evidence,
 because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38),
 and, on the other, *rasmibhiḥ*, as coming at the end of the line, is superfluous here. Its
 occurrence here also is doubtless an early corruption due to anticipation helped by the
 identity of the first syllable of *rasasya* and *rasmibhiḥ*.—कर्मामुच च $hr^3bfr^5r^7$, कर्मणामुच
 r.—येन नातिविजानन्ति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति $bfrk$, यानीमानि च पश्यन्ति
 r.—सर्वभूतानि br , सूर्यभूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS.,
 would be an easy corruption of सर्व°, partly owing to the ū of °भूतानि, and partly because
 सूर्य° would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But
 सूर्यं भूतानि might have been the original reading.—चक्षुषा $hdr^3m^1bfrk^2r^5r^7$, तेजसा r.

* This word is probably meant to express the double phrase of the Nirukta (vii. 11):
athāsya karma rasādānam ras̥mibhiḥ ca rasādāhāraṇam, 'the taking up and holding of moisture
 with his rays.'

20 Now distinguishing correctly in the formulas this dis-
 tribution of these (three deities) which arises^a from (their different)
 powers and spheres,

विजानन् r^1r^4 , विजानं b, विज्ञान hm^1k , विज्ञानं f, विज्ञाय r.

^a *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in
 i. 96 is a dāndva.

21. Teaching, studying, and reciting a formula (addressed to
 them), a man attains to the sphere of, to identity of world (and)
 intimate union with, these same (gods).

अथापदमधीयानो hm^1rfk , अन्वीयान b.—मन्त्रं वैवानुकीर्तयेत् m^1r , मसु वैवानु-
 कीर्तयेत् b, ससु वैवानुकीर्तयेत् r^1r^4 , मन्त्रं वैवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे
 वैवानुकीर्तयेत् hd .—स्थानं hm^1r , स्थान $bfrk$.—सालोक्यं r, सालोक्य $hdkf$ (मा° f), सालो-
 कोक्त्य b.—एव गच्छति Bhr^3m^1 , अधिगच्छति r.—The end of the *varga* is here marked by
 ४ in $hdbfm^1$, not in k.

5. Five names of Agni. Derivation of Agni, Draviṇodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five
 names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि hdm^1rbfk , सूक्तेषु r^1r^4 .—षड्विंशतिस् $hdbr$, अशति: f, अशति m^1k .

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *prthāṇ-nīrvacanam karmajam* cp. *vibhāgam vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)^a at the sacrifice, or (because) he unites (his) body (*aṅgam sam-ni*)^b, he is praised by sages under the name of 'Ag-ni.'

अध्वरे h^ml^r, अध्वरे b^fk. —मनयते m^lfk, सद्यते hrb, सन्निष्ठते r^lr⁴. —वागं hdm^l, वागं fk, वागं b, चाये r^lr⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agrarīr bhavati, agram yajñeṣu prañiyate, aṅgam nayati saṃnamamānaḥ*; cp. above, i. 91.

^b *Sam-nayate* is doubtless meant to correspond to Yaska's *nayati saṃ-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *draviṇa*^c—wealth or^d strength—proclaimed him as Draviṇa-das (1).

वापि h^ml^rfk, वा b, चैव r^lr⁴. —प्रायच्छेन r, प्रायच्छेन f, प्रायच्छेन hdm^l, प्रायच्छेन k, प्रयच्छेन br^lr⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8.

^b The ā in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*.

^c Cp. Nirukta viii. 1: *dhanam draviṇam ucyate . . . balam vā draviṇam*.

^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, ततनात्तनुः m^l, तनना तनुः k, तननात्तनुः b, ततरात्तनुः h, तपसा तनुः r^lr⁴. —अन्ते h^ml^r, अन्ते b^fk. —स्नानेऽयं h^ml^r, स्नानेऽयं f, स्नानेऽयं k^r2, यव b, यविव r^lr⁴. —The end of the *varga* is here marked by ५ in hdm^lb^fk.

^a Cp. below, iii. 64.

6. Narāśaṃsa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं¹ hbr⁵r⁷fk, अनन्तरं² dr.—छपाखवः hrb, छपाखवः m¹, धूपखवः fk.—अमुष्य hm¹r, अमुष्य b, अमुष्य r², अमुष्य fk.

^a This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. ^b Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākāpūṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)^a combined at the sacrifice, therefore poets praise this (Agni) as Narāsaṃsa (3) in Āprī hymns.

पृथक्तेन¹ hdm¹f, पृथक्तेन² kr, पृथक्तेन³ b.—समातेषु⁴ h¹f³m¹kr²r⁵r⁷, समक्षेण⁵ b, समक्षेण⁶ r.—यच्छस्ते m¹b¹fk, यच्छस्ते⁷ hd, यच्छस्ते⁸ r, यद्वास्ते⁹ r¹r²(r⁴?)—कारवः hdm¹r¹b¹fk, सूरयः r¹r⁴.

^a This is evidently based on Śākāpūṇi's explanation of Narāsaṃsa as Agni (Nirukta viii. 6): *naraḥ praśasyo bhavati*. Kātthakya's explanation of Narāsaṃsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a Pavamāna (4).

पुनाति¹ hr, पुति² b, जानाति³ fkr².—य च hm¹r, य च fkr², प्सवः b.—वेखानसर्वि-
मिस्तेन⁴ hm¹r, वैखानसरविमिस्तेन⁵ b, वैखानस च्छविस्तेन⁶ r², वैखानस च्छविस्तेन⁷ k, वीषा-
नसछविस्तेन⁸ f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r¹r⁴.

^a Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth ;

जातवेदाय¹ कथ्यते hm¹r¹fk, जातं वेदाय² विद्यते³ b, जातिर्यद्वाय⁴ विद्यते⁵ r¹r⁴ (cp. i. 92).—यक्षिष⁶ hm¹kr, यक्षिष⁷ b, यक्षिष⁸ r¹r⁴.—जातविषो⁹ hm¹r, जातविषो¹⁰ b¹fk, जातं वेदो¹¹ r¹r⁴r⁷.—वित्तं¹² hr³m¹br²r⁵, वित्तं¹³ f, वित्तं¹⁴ k, वित्त्वा¹⁵ r.—धिवेत्ति¹⁶ वा hm¹rb, धिवेत्ति¹⁷ वा fk, य वेत्ति¹⁸ वा r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)^a, is praised as Jātavedas^b.

जातः hm^1r , जातं k , जातां bfr^1r^4 .—मध्यमगिद्धो $hr^3m^1bfr^2$, मध्यमगिद्धो r .—

After this (31) śloka, r^1r^4 add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽपिः पार्थिवोऽप्यु सन् ।

वेखानसाश्रितेकस्यात्यवमान इति स्तुतः ॥

The end of the *varga* is here marked by \ddot{r} in $hbfrk$, not in m^1 .

^a Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavit*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu ^a (1).

यत्तु चीन् hfr , यत्तु चीन् m^1 , य तु चीन् k , यत्तु चीन् br^2r^5 , यत्तन्वा r^1 , यत्तन्वा r^4 .—
चन्तः hm^1r , चन्त b , चन्तं f , चन्ते $r^2kr^2r^5r^7$.

^a Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122–129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*) ^a these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीनीमान्वावृणोलेको hm^1rbfk , चीनिमान्वावृणोलेको r^1r^4 .—तेयेनं $bfrk$, तेनेनं hm^1 .—श्रत्या $hrbfrk$, श्राजः m^1 .—हपश्यवः hm^1rb , पश्यवः f , पराय च k , तु कारवः r^1r^4 .

^a This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇōṣiti sataḥ*.

34. Because he roared (*arodit*) ^a in the air, giving rain with lightning ^b to men, therefore he is highly praised by four seers ^c as Rudra (3).

चरोदीद् hm^1rfk , रोद्वद् r^1r^4 .—विबुधुष्टिं ददन्मृषाम् hm^1r , विबुधुष्टिमदान्मृषाम्

fk, विष्णुष्टिरदासृणाम् r^1r^4 .—इत्यभिसंयुतः hm^1rk , (च) इत्यभिसंयुतः f , इत्यभिधीयते r^1r^4 .—This śloka (34) is omitted in b.

^a This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. ^b Cp. *vātaṛṣṭi*, 'rain with wind.' ^c That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे hd , इष्टे m^1r , इति fb , इत्ति k .—सर्वस्य hm^1r , सत्यस्य fk , ससंस्य b .—संयुतः hm^1rbf , संयुतः k .—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk . It is omitted in r^1r^4 .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥nāti*) refreshment (*irām*)^a in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति hm^1rb (= Nirukta x. 8), इरा ददाति r^1r^4 (इरां ददाति is the second derivation in Nirukta x. 8), इरां दृणाति f , इरां दृणाति k .—भुवन् hrb , भुवम् fk .—रवेण hm^1rb , रौरवेण fk .—The last pāda in m^1 is तेनेह इति स संयुतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in hm^1bf , not in k .

^a This is identical with the first of several etymologies given in Nirukta x. 8.

8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Ṛta.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri^b and the son of Urvaśī^c (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm^1 , यदिमा fk , यदिमा b .—प्राञ्जयत्येको hm^1 , प्राञ्जयत्येक fk , प्राञ्जयत्येक b .—चर्वी hDr , चर्वी r^1r^4 , च चर्वी f , चर्वी b , चर्विस् m^1 .

^a The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tṛper ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. ^b As composer of the Parjanya-hymn, v. 83.

^c Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयन्विष यत् hm¹r, तर्पयन्तेष्वयं fk, तर्पयन्व्यं b.—लोकान् hfk, लोकान् m¹r, लोकान् b.—परो जेता hm¹r b (Nirukta x. 10), पुरो जेता fkr².—यद्वापेयस्ततो bfk, यद्वाचेयस्ततो r³m¹, यद्वाचेयस्ततो r, यद्वाचेयास्ततो b, यद्वाचेयास्ततो d.—38 is omitted in r¹r⁴.

^a As the alternative author of vii. 101, 102: cp. Ārṣānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṃ munīḥ*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmah*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati^a (6).

बृहता hm¹r, बृहन्ति fkr², बृहत् b.—०तिरीक्षितः b, ०तिरितीक्षितः hdm¹r, ०तिःरीक्षिततः f, ०ति इतीरितः k.

^a Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gṛtsamada) praising sang (of him) as protector (*pātūram*) of Brahma^b (i.e. as Brahmanaspati, 7).

वाग् b, वाक् hm¹r fk.—पातारं hm¹r, पानानां fk, पातोमां b.—ब्रह्मणस् hm¹r, ब्राह्मणास् fb.—०होच सुवन् h, ०होचः सुवन् r, ०होच सुवं b, ०होच सुवन् m¹, ०होच स्ववं fk.—This śloka (40) omitted in r¹r⁴.

^a In RV. ii. 23–26. ^b Nirukta x. 12: *brahmanaspatir brahmanah pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)^a at the (proper) seasons, distributing food to the nations^b (*kṣitibhyah*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

क्षेत्रं hm¹, क्षेत्रं d, क्षेत्रं r³, क्षपां r. The reading of 41^{ab} in the text is that of hdm¹r (presumably r³, as r¹r⁴ omit this line here); this form of the line is added by bfk r² r¹r⁴ after 60^{ab} (see v. r. there), instead of it bfk, and in addition to it r (= r²; omitted in r³r⁶), have here—

ददाति यद्वसन्तर्नी क्षेपे च वरखं पुनः । bfk

ददाति यदि सक्षेपे स्मृतावम्बरं पुनः । r

which probably represent—

ददाति यद्वसन् वेवे लुतावम्बरं पुनः ।

वामदेव hm¹bfbk, वामदेवः r, पाकदेव r¹r⁴.

^a Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣiyater nivāsakarmaṇas, tasya pātā vā pālayitā vā.* ^b The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.' ^c In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसेमं hm¹bfbkr¹r⁴, मनसेयं r², मनसोमं r³.—तु यद्वसं hdr, तु यद्वसं m¹b, तु भाद्वसं fkr², इमं द्रव्यं r¹r⁴.—शंसत् hm¹fr, सशत् k, संसं b.—सत्येन सत्ये वे hrb, सत्येनं संत्ये वे f, सत्येन संत्ये चे k, सत्ये सत्ये व m¹.—स एष hm¹rbbk, य एष r⁵r⁷.—ऋतम् hm¹rbbk, ऋषिः r¹r⁴.—The end of the *varga* is here marked by ८ in hdm¹bfbk.

^a Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā.* Cp. also Sāyaṇa on RV. iv. 23. 8. ^b RV. iv. 23. 8 (in illustration of *ṛta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder: hence he (Vāmadeva) again^b spoke of him (as such in) 'the call of Rta' (*ṛtasya ślokaḥ*)^c.

रवेणान्तरसेः चिप्तिः hdm¹r, रवेणान्तरसे चिप्ति b, रवेणातरसे चिप्ति fk, रसं चित्ती रवेणर्त्ती r¹r⁴.—स्थितो व्योम्नेष hfr, स्थितो व्योम्नेष m¹k, स्थितो व्योम्नेष b.—ऋतस्य लोक hm¹rbb, ऋतस्य लोक k.—इत्येष hm¹rb, इत्येषा fk.—पुनश्चिन्तं hm¹rb, पुनश्चिन्तं f.

^a With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārāsa*). ^c RV. iv. 23. 8^o: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects^a (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)^b.

प्रयच्छन् r, प्रयच्छन् hδ, प्रयच्छन् m¹, प्रयच्छं b, प्रयच्छ fk.—मध्यमः स hdm¹, मध्यमस्य

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वासोऽप्यति hdr, वासोऽप्यति k, वासोऽप्यति f, वासोः पति b.

^a Nirukta x. 16 : *vāstospatir* : *vāstu vasater nivāsakarmaṇas, tasya pātā vā pālayitā vā*.

^b RV. viii. 54. 1-3, 55. 1. *Caturbhīḥ*, here and in some other passages of the Bṛ. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *rgbhīḥ* : but see vi. 41, where *rgbhīḥ* *caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा hm¹r^b, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹r⁴.

^a Nirukta x. 17 : *vācaspatir* : *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama ^b proclaims him as Aditi ^c (12).

न कुतश्चन hm¹, न कुतश्च r¹r⁴, कुतश्च b, न कुतश्च r¹r⁴bm¹, गीतमो hfr. Cp. critical note on i. 58.

^a Cp. RV. x. 90. 1 : *sa bhūmim viśvato vṛtvāstīṣhat*.

^b In RV. i. 89. 10 (Nirukta

iv. 22, 23). ^c Nirukta iv. 22 : *aditir adinā denamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiraṇyagarbha ^b, adoring ^c (him), spoke of him as Ka (13).

यच्छर्म hm¹fr²r³, यच्छर्म b, यच्छत r, यश्म k.—कमिच्छन्नसा सुखम् hm¹r²r⁵, कमिच्छ मनसा सुखम् bfr, एष वीरः शिवः सुखः r.—तेनैवम् hm¹r, तेनैवम् bfr.—अर्च-
नुवाच कम b, अर्चतु वाचकम् r, अचत्तुवाच कम f, इच्छुवाच कम hm¹r³r⁵r⁷, एव तु
वाचकम् kr².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramaṇo vā sukho vā*.

^b The reputed seer of RV. x. 121; see Ārṣānukramaṇi x. 59 and Sarvānukramaṇi on x. 121. ^c Cp. *arcantaḥ* in ii. 32.

48. He giving ^a (*prayachan*) offspring here, and gathering (them) goes forth ^b (to the other world) : therefore the seer Yama ^c calls him, the son of Vivasvat ^d, Yama ^e (14).

प्रजाः hr³m¹br, प्रजां fk.—प्रयच्छन् hr³m¹r², प्रयच्छन् bfr, प्रयच्छति r, नियच्छति : r¹r⁴.—संगृहीत्वा hr³m¹r⁵r⁷, संग्रहीत्वा fk, संग्रहीत्वा b, संगृहीत्वा r.—प्रयाति hr, इ याति

bk, ह याणि f, ह पाणि r⁴.—यमो यमम् r¹r⁴, यमा मू b, यदो यमा f, पदो यमा k, पुनर्यमम् hm¹r. —The end of the *varga* is here marked by **९** in hm¹bfr.

^a Nirukta x. 19: *yamo yachatīti sataḥ*. ^b Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāmsam . . . saṃgamanāṇi janānām*. ^c The reputed seer of RV. x. 14; cp. Āṅgānukramaṇī x. 6 and Sarvānukramaṇī on x. 14. ^d RV. x. 14. 1: *vai-vasvatāni . . yamam*. ^e Cp. Nirukta x. 20: *agnir api yama ucyate*.

10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra^a himself praising (him) calls him 'Mitra'^b (15).

मित्रीकृत्य hm¹bfr, मित्रं कृत्यै r¹r⁴.—यदिम् hm¹r, यद्विमे fkr², यदेते r¹r⁴.

^a In RV. iii. 59. 1 (commented on in Nirukta x. 22). ^b That is, 'friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)^a, creating the activity^b (*karma*) of every-thing (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m¹r, निदामासातिनिगमे ḥd, निदाघमासान्निगमे fk, निदाघमा-
सान्निगमे b.—यद्वेतेनाचति चितिम् hm¹r⁴ (चति f), यद्वेतेनाचति चति kr², यदि सेना-
ववीचिन्म r¹r⁴.—अनयन् hm¹r, अनयं b, अयत् f, अनयत् k.—तेन सः hm¹r⁴bfr, तेन तु
r¹r⁴.

^a Cp. above, ii. 43.

^b Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṃsi*) full of ghee in the three worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc (speech) they call Sarasvatī^c.

यन्निषु m¹dr, यन्निषु hfr, यन्निषु b.—इति प्राह hm¹r⁴fk, इति प्राणं b (cp. iv. 39),
इतीमन्तु r¹r⁴.—वाचं प्राहुः सरस्वतीम् all except r¹r⁴ which read दीध्यन्मोर्वशी, i. e.
दीर्घतमोर्वशी.

^a That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation. ^b Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *saravān vyākhyātāḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā stri*) are deferred to Nirukta xi. 25-27. ^c 51^{cd} = iv. 39^{cd}, except that in the latter passage प्राणो takes the place of प्राह. Curiously enough b has in the present passage

the reading **प्राणं** which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of **r¹r⁴** refers to the only two seers who mention *Sarasvat*, *Dirghatamas* in RV. i. 164. 52 and *Vasiṣṭha* in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves ^a (*venati*)—abides—in them, therefore the seer named *Vena Bhārgava* ^b here calls him *Vena* (18).

यदेनत्वेषु **hm¹r³**, **यद्विनत्वेषु** **b**, **यदेनत्वेन्दु** **r⁵r⁷**, **यद्विनत्वेह** **r**, omitted in *fk*.—**आहर्षि-वेनो** **hm¹r**, **आहर्षि वेनो** *fk*, **आहर्षवेनो** **b**, **आहर्षवेनो** **r¹r⁴** (cp. ii. 47).

^a *Yāska*, *Nirukta* x. 38, explains *Vena* as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in *Naighaṇṭuka* ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in *Naighaṇṭuka* ii. 14. Cp. *Roth*, *Erläuterungen*, on *Nirukta* x. 38. ^b The reputed seer of RV. x. 123, the first stanza of which is explained by *Yāska* in *Nirukta* x. 38. Cp. *Ārṣānukramaṇi* x. 60: *veno nāma bhṛgoḥ sutāḥ*.

53. *Primaeval (agraja)* Heat ^a (*tapas*), desiring (*abhimatya*) ^b, created him month after month: therefore *Manyu Tāpasa* ^c calls him 'Manyu.'

माखेनम् **hm¹r**, **माखेनां** **bfk**, **मासीमां** **r¹r⁴**.—**अभिमत्** **m¹br**, **अभिपत्** **hr³**, **अभि-वत्** **fk²r²**, **अभितप्य** **r¹r⁴**.—**तपोऽयजः** **r¹r⁴**, **ततो यज** **k**, **ततो व्रज** **fb**, **ततो व्रजन्** **hm¹r**.—**मन्युरित्या** **bfk²r**, **मन्युमित्या** **hm¹**.—The end of the *varga* is here marked by १० in **m¹bfk**, not in *hd*.

^a My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where *Manyu* is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3¹ (cp. *Ved. Stud.* iii, p. 129). *Manyu* in x. 84. 1 (also 83. 3) is identified with *Indra* (the middle *Agni*), and *Agni* in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasrje māsi māsy enam*). Thus *Manyu Tāpasa* would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as *Yama* in 48, *Vena* in 52, *Tārksya* in 58, *Mṛtyu* in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with **r¹r⁴**) to read *tapo 'grajāḥ*, 'the eldest born of *Tapas*' (= *Manyu* - *Tāpasa*), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation **मृतम्**, nearly all the MSS. have *visarga* for *anuvāra*. Again, *vrajam* (*fb*) is very close to *grajam*.

^b Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dīptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. ^o Manyu Tāpasa is, according to Ārṣānukramaṇī x. 33 and the Sarvānukramaṇī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārkyā.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits ^a (*asūn*), therefore he is spoken of as Asunīti (20) by Śrutabandhu ^b who praises (him).

नयत्यसून् hm¹r, पयत्यसौ fk, पयःत्यसौ b.—सुवता श्रुतबन्धुना hm¹r, सुवता सुत-
बन्धुना b, सुवताता सुतबन्धुना f, सुवताता सुतबन्धुना k.

^a Nirukta x. 39: *asunītir asūn nayati*. ^b The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst ^a: therefore the seer Gr̥tsamada ^b (in) praising (him) calls him Child of Waters ^o (21):

०मासातिगमे hm¹r, ०मासानिगमे bfk.—मध्वे भवत्वपाम् hm¹r, मध्वे स्य यत्वपाम् r¹r⁴, मध्वे स्यस्य पत्यथा fk, मध्वे स्य पत्यथा b.—गृत्समदः सुवन् m¹r, गृत्समदः सुवन् b, गृत्समदः सवन् fk, गृत्समदघदं सुयं b, गृत्समदस्त्वपाम् r¹r⁴.

^a Cp. *apsu antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendrah* in ii. 31. ^b In RV. ii. 35 (cp. Nirukta x. 19). ^o Cp. Nirukta x. 18: *apām napāt tanūnaptrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere ^a for eight months, he roars ^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

०गभीघम् m¹r bf, ०गभीघम् k.—आदधत्सो m¹r, आदधत्सो h d, आदधत्सो f, ०त्वो k, माधत्सो b, आहरत्सो r¹r⁴.—56^{cd} omitted in fk.—क्रन्दत्य० hm¹r b, क्रन्दते r¹r⁴.—०सङ्गन् hr, ०सङ्गन् b.—०क्वासेन कथ्यते hr³m¹br²r⁵r⁷, ०क्वेति तदोच्यते r¹r⁴.

^a Cp. *antārasāḥ* above, 43.

^b This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmatīti vā dadhat krandatīti vā dadhadākāri bhavatīti vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Ṛg-veda) as 'Dhātṛ'^a (23).

संभृतं hm¹r, संभूतं b.—य मासिकम् hm¹rb, द्दमासिकम् r¹r⁴.—57^{ab} omitted in fk.—उर्वी धातेलुमि: hm¹r, उर्वी धाते जपि: f, जपि: k, उर्वी इति जपि: b.

^a There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide^a (*stirne*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides^b (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya^c has spoken of him thus as Tārksya (24).

क्षीर्णेऽन्तरिक्षे चियति hm¹r (Nirukta x. 27 तीर्णेऽन्तरिक्षे चियति, तूर्णे चिप्रं वक्षसखा r¹r⁴, तूर्णे चिप्रं लक्षसखो fr²k, तूर्णे चिपन्वक्षसखो b.—यद्वा तूर्णे चरत्यसौ hm¹r (तूर्णमर्थे रक्षति Nirukta x. 27), क्षरोत्यसौ r⁵r⁷, यद्विपत्ति पन्वति f, यद्वियति पन्वति kr², यद्विपत्ति ववमुति b, यद्विपातीह धन्विनि r¹r⁴.—तेनैवम् hr³bfr²r⁶r⁷, तेनैवम् r (r¹r⁴?).—The end of the *varga* is here marked by ११ in hm¹bf, not in k.

^a Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam ānuta itī nairuktāḥ*): *stirne 'ntarikṣe kṣiyati tūrṇam artham rakṣaty ānater vā*. In view of the etymology in the Nirukta, it looks as if *stirne* might have been the original reading of the BD., but *stirne* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭr* given below, iii. 16. ^b *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. ^c The reputed author (Ārṇānukramaṇi x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyarsṣṭh* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitr, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*kṛntatrāt*)^b: (therefore) Uruvāsini^c (i.e. Urvaśi) calls him Purūravas (25)^d in her own words^e.

रुवन् r, मवन् b, म f, मन् k, रोदन् hm¹.—रुन्तवाद् m¹b, रुन्तमाद् hr³, रुन्तम्माद् r, रुन्तवाद् fk.—विखजन्नयः m¹r, विखजन्नयः f, विखजं नमः b, विखजन्नयः k, विखजन्नयः b.—पुखरवसम् hr, पुखरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—वाक्खिगुववासिनी bfr, वाक्खिगुववासिनी hdm¹, वाक्खिगुववासिनी r¹r⁴.

^a Op. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of Urvaśi, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. ^d Cp.

Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see Vedische Studien iii, p. 137. ^e In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Saṃkusuka^b, himself praises as 'Mṛtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रसावयन्नेति^kd, प्रसावयन्नेति^f, प्रसावयन्नेति^h, प्रासावयन्नेति^m1, प्रसावयन्नेति^b, प्रासावयन्नेति^r, नेति^r1r⁴.—मृतः^fkr², मृतः^hm¹r, मृते^r1, मृधम्^r4.—Between the two lines of 60 (where it is absolutely out of place) b f k r² r¹ r⁴ r (r¹?) add the line (=41^{ab}):

चसं¹ चिस्मिन् विदध² यत्तुष्टविशत⁴ चिती ।

¹ चस b f k r², चसं^r. —² विदध^r, विदधत्^b, विर्यत्^f, विरजत्^r2, विरजत्^k. —³ चवर्तुषा^r, चवर्तुषा^b, चतु[?]षा^f, चतुष्टुषा^k, चतु + ष्वा^r2. —⁴ विशत्^r, विशं^b, पिविश^k, पिविश^f2, पिवि (चिती)^r1r⁴.

61. जघन्यः^hm¹r, जघन्यसः^bf k r², जघन्यकः^r5. —संवर्तयंस्^r, स्वं वर्तयंस्^r1r⁴, संवर्तयं^hr³m¹r²5, संवर्तयत्^fb, ष्य^k. —सूर्याद्^bf k r² r¹ r⁴ m¹, सूर्या^r1r⁴. —उषसं^hm¹r, उःसं^b, उः^fk.

^a The explanation of Satabalāṅka Maudgalya in Nirukta xi. 5 : *mṛtyur mārayatīti sato, mṛtam cyādayānīti vā satabalāṅko maudgalyaḥ*. ^b The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārśānukramaṇī x. 8, and Sarvānukramaṇī on RV. x. 18. ^c Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)^a the day-star : by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays : therefore the seer Vasiṣṭha^b himself (in) praising (him) calls him Bhaga^c (2).

दिवाकरं^bf k, दिवा चरन्^r1r⁴, दिवाकरः^hm¹r. —प्रसौलिकः^hm¹r b f k, प्रसूलिकः^r1r⁴. —मासयन्^m1f k, मासयन्^hr b, माति यत्^r1r⁴. —चैष स्वरं^hm¹r, चैकस्य रं^br² r¹7, चैक रं^fk. —सुवज्जगन्^hm¹r, सुवज्जगन्^bf k r³ (r²?). —The end of the *varga* is here marked by १२ in b b f k, not in m¹. The end of the preceding line (स्वररिमिः) is marked in h d by २३, and the end of the *varga* (after मयम्) by २३ ॥ १२ ॥

^a Cp. Nirukta x. 31 : *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense : 'the day-star (i. e. Sūrya) stimulates (in general).' ^b The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16 : *rātrir jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhāj*.

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapyi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

असौत्पूषेति hm¹r, असौत्पूषेति b, असौत्पूतेन fk.

^a Cp. Nirukta xii. 16: *yad raśmīpoṣaṃ puṣyati tat pūṣā bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapaṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पुष्याति m¹r, सायं पुषक् याति hd, साय पुषक् याति fk, सायं पुषक् व्याति b, सीर्यं पुषक् ते नी r¹r⁴.—त्वये m¹r bfk, चये hd.

^a Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tais tadvaṃ bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकैकग्रस्त्विनं hm¹r, मां प्रत्येकैकग्रस्त्वेव r¹r⁴, मां प्रत्येकैकग्रस्त्विनं b, यां प्रत्येकैकग्रस्त्विनं fk.—यन्मन्त्रे r, यं मन्त्रे hdb, य मन्त्रे fk.—पुषक् नराः hr, पुषक् नराः m¹d, पुषक् वरा k, पुषक्वराः fb.—विश्वानरस् hm¹r bfk, विश्वानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enay narā nayanīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vr̥ṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'^b (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays^c:

वृषेṣ br¹r⁴, वृषेक (without visarga) hdr³m¹fkr², वृषेव r.—रोहति hm¹r, रोहत b, रोहन fk.—The end of the *varga* is here marked at the end of this śloka (*eva sah*) by १३ in hdbfk, not in m¹. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarah*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttarah*) ends a śloka, numbered ९८, 68^{ab} is numbered ९९, 69^{ab} as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

^a Cp. below, vii. 141. ^b The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. ^c This alternative etymology is based on Yāska's in Nirukta xii. 27: *yud rāśmibhir abhiprakampayann eti tad vṛṣākapiḥ bhavati vṛṣākampanaḥ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra.

मन्त्रेषु hm¹rb, मन्त्रे द्वे f, मन्त्रे ह k.—चिषु hrfk, वृषु b, चिषु r⁵.—धन्वेति m¹rbr⁵, धन्वेरि fk, धान्वेति hdr³.—प्रयुक्तो hdm¹, प्रयुक्तो fkr¹, प्रायुक्तो b.—वारिषाकपे hm¹rfb, वृषाकपे kr². It would be best (as in hd) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *rāśmibhiḥ kampayann eti*. ^b The irregular formation *vāriṣākapa* for *vāṛṣākapa* seems to be due to the exigency of metre. ^c In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam eti*) by the path which procures sleep (*svapnanaṁśana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu^a may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

बिष्णोर् hdm¹r, धिष्णोर् b, तेर् f, तैर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, विय-
स्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यस्तोर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-
devatā.—**°कर्मणः** hdm¹r, **°कर्मणाः** f, **°कर्मणा** bk.—**सूर्यः** hm¹bk, **सु** f, **वातः** r.—**यः**
hdm¹, **यं** k, **सः** r, **सं** bf.—The third line of 67 (रहिम°) and 68, 69 omitted in r¹r⁴.

^a The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya, as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur bhavati; viṣṇur viśater vā vyaśnōter vā*. The above three explanations are probably meant to correspond to these: *viṣṇāṭi = viṣitāḥ, viśati = viśati, vyeṣṭi = vyaśnōti*. ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni, Indra, and Sūrya^a (respectively), have (thus) been duly stated in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate enumeration does not exist.

नाम्नां तु bfr, **नाम्नां च** hdm¹.—**पृथक्त्विज** hdr, **पृथक्त्विज** bfr.—The end of the *varga* is here marked by १४ in hdm¹bfr.—This śloka (71) is numbered as ३ (= २०३) in h^d, and ४ (= २०४) in m¹.

^a That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g. Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya haviṣ codayatiन्द्राया vrtraghna indrāya vrtratura indrāyāṃhomuca iti; tāny apy eke samāmananti, bhūyāṃsi tu samāmnānāt*. Cp. below, ii. 93. ^b i. 86-88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial, middle, (and) celestial, listen to (an account of) her hymns (and) names according to her sphere.

त्रिविधा तु या hdr, **त्रिविधा तु यः** m¹, **तृवधामुपा** b, **(वाय्या) च विधा तु या** fk.—**°स्थानं जि°** hm¹r, **°स्थान वि°** b, **°स्थानानि** fk.

73. Now she owns the entire hymn when the rivers on earth, and when the waters, (and) when the plants^a, being praised, own it^b.

एषा hm¹r³bfr², शीषा r¹r⁴, एता r.—नद्य सुता hdm¹bfr, नद्यः सुता r, नद्यसदा r¹r⁴.—यदा वेनं r¹r⁴bfr², पंच वेनं r³, पंचं वेनं hd, पंचवेनं m¹.—मजन्वायो hdm¹r, मजन्वायो bfr².—यदा चौषधयो यदा b, य चौषधयो यदा f, यवौषयो यदा k, यदा चौषधयः सदा hdr, तदा चौषधयसदा r¹r⁴.

^a Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. ^b *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātri, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza^b.

रात्री च hdm¹r, सत्री च b, सत्री च fk.—चोषाः hdr, चोषा m¹, चोषा r¹r⁴bfr².—पृथिवी च hdrb, पृथिवी स्त्रिव m¹fk.—मूलाप्यार्चं hd, मूलाप्यार्चं m¹, मूलाप्या च fkr, मूला व्या च b.

^a See below, 75, note ^a.

^b As her representatives, being thus *ṛgbhājāḥ*.

75. Also when she becomes Agnāyī^a by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽश्विषा hdm¹r, नामनो जेषा b, नामतो जेषा fk.—अपुषित् bfr, तु कषित hdm¹.

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyāḥ* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc^a in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only^b.

मध्य सखा hdm¹r, मध्यसखा bfr².—मूला जेषा hm¹r, मूलाप्या च bfr. —समयं hbr, समय fk, समयं m¹.—सूक्तं चिमिर् hm¹r, सूक्तत् निर् b, तं चिमिर् fk.—The end of the *varga* is here marked by 94 in bfm¹, not in hdk. This śloka (76) is numbered as ८ (=२०८) in hd, and as १० (=२१०) in m¹.

^a Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except *Romaśā* (and, of course, *Durgā*) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyāḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. ^b That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛṣabhāj*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्वी b.—मूखर्चं hdrfk, मूखर्चं b, भूखर्चं m¹.—छत्वा hdrfk, छत्वा m¹, छत्वा r⁶r⁷, हत्वा b.—The first line of 77 (*eṣaiva durgā*) is omitted in r¹r⁴.—तन्नामानि hm¹r, सूक्तार्चानी^o r¹r⁴, स्वे सुतिर्भाजी व नामानि f, तस्यै सुतिर्भाजी च नामानि सूक्तार्चानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्यै सुतिर्भाजि च नामानि सूक्तर्भाजि, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामाति in b as well as f (where, however, सूक्तर्भाजि is omitted), while only सूक्तर्भाजि was substituted in r¹r⁴.—यमीङ्गाणि hdm¹, यमिङ्गाणी r, यमिङ्गाणि b, यमिन्नाणि f.—भवत्स्वग्या hdm¹r³, भवत्स्वग्या bfr², भवत्पथ्या r, ष्वत्स्वग्या r¹r⁴.—गका चानुमतिः hdm¹r bfk, राकोचानुमतिः r¹r⁴.

^a What was exactly meant by *kṛtvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note ^a on 76.

^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svastī, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

गोधेनुर्देवपत्न्योऽद्या hm¹bfk, गोधेनुर्देवपत्न्यो ग्या r, गोरोमीधेनुपत्न्योऽग्या r¹r⁴, देवपत्न्यो द्या r⁶r⁷.—स्वस्ति hr³m¹br⁶r⁷, स्वस्ति च fkr², स्वस्त्व r.—नेपातिकानि ष्वग्भाजि hm¹r, नेपातिकान्यनिग्भाजि b, नेपातिकान्यनिग्भाजि fk, नेपातिकान् पुषग्भाजि r¹.

^a *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. ^b That is, the incidental (*naṣ-pāṭikā*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgghāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn^a.

वाग्मवत्ये^o br, वाक् भवत्ये^o m¹, वाक्ववत्ये^o hd, वाग्मवत्ये^o r¹r⁴, वामासावत्ये^o f.—
सूर्यामुं^o hdm¹rb, सूर्यामु f.—अत्रिता^o bkr, अत्रितां f, अत्रिताः hd.—तथा hdm¹bfr¹r⁷,
तदा r.—सूक्तमुषा rbr⁵r⁷, सूक्तमुखा hdm¹r³fr².

^a These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākāpāyī (and) Saranyū^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyuvat*)^c, she only owns (a stanza) incidentally^d.

द्वे च ते ध्रुवम् hm¹rb, द्वे च ते ध्रुवं f, त्वेव तदृचम् r¹r⁴, ते भुवम् r⁷.—युवच्च hdr³,
युविच्च m¹, युविच्च r, युचित् fk, क्वचित् r¹r⁴.

^a Uṣas, Sūryā, Vṛṣākāpāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. ^b Vṛṣākāpāyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). ^c That is, as belonging to the celestial sphere; for Prthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3. 5. 6. This is doubtless due partly to Prthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9. ^d Prthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Prthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī^a, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfr omit सूर्यामेव सती^o, going on मतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवलाः hm¹rbk, केलाः f, केवलाम् r¹r⁴.—81^b = iv. 36^b.—The end of the *varga* is here marked by १६ in hbfk, not in m¹.—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (= २१३), and 82^{ab} (ending निषत्) १४ (= २१४).

^a A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad, Niṣad^e, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा^{brfk}, गोधा घोषा^{hdm¹} (Ārṣānukramaṇi).—वारापालोपनिषद्विषत्^{1r⁴}
m¹b¹fr^{2r⁶}, वारापालोपनिषद्विषत्^{h³}.—नामागस्त्यस्य^{m¹brfk^d}, नामा - गस्त्यस्य^h.

^a RV. x. 39. 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

• These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmanvādinyau*] *niṣadupaniṣadau*. ^f Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. ^g Seer of RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvaśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śasvatīⁱ,

इन्द्रमाता^{hm¹rb}, चन्द्रमाता^{fk²}.—च शश्वती^{h³1r⁴}, च शश्वती^{m¹r}, तथैव च^{b¹fr²}.—83^b = ii. 77^d.

^a x. 86 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vaivasvatī in x. 10 and 154.

ⁱ viii. 1. 34.

Sieg, Sagenstoffe, p. 40, cites a passage from the Nītimañjarī in which *nārī*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātri^h, and Sūryā Sāvitrīⁱ, (all these) are pronounced to be female seers^j (*brahmanvādinyah*).

श्रीलाक्षा^{hdm¹}, श्रीलाक्षा^b, श्रीलक्ष्मी^{fk}, श्रीलक्ष्मी: r.—सार्पराज्ञी^{hm¹r}, सूर्यराज्ञी^b, सार्पराज्ञा^f, सार्वराज्ञा^{kr²}.—वाक् अद्या मेधा^{hm¹r}, वाङ्मदामेधे^b, वाङ्मदामेधे^{fk}.—इरिता: ^{hm¹r}, इरिता^{fk}, इरिता^b.

^a Supposed seer of the Śrīsūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three ślokas (82-84) are identical with three at the end of the Ārṣānukramaṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities.

त्वासां hm¹r, तासां fkr², तासां b.—वर्गसुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गसुष्टा च f, वर्गसुष्टा च k.—समुदे hm¹r, समुदे b, समुद्रे fkr², समुद्रे r¹.

^a That is, those enumerated in ii. 82.

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गस्योत्तमः hm¹r, यीश्व रथोत्तमः k, यीश्वरथोत्तमः bf.—86 is omitted in r¹r⁴.—The end of the *varga* is here marked by १७ in hdbfk, not in m¹.—86^{ab} is numbered as १८ (=२१८) in hd, 87^{ab} as १९ (=२१९).

^a For a definition of *bhāva-vṛttam*, see below, ii. 120.

^b According to the *Sarvānukramaṇī*, seer and deity are identical in the case of *Sūrpārājñī* (RV. x. 189: *āmadai-vatam*), *Vāc* (x. 125: *tuṣṭāvātmānam*), *Sraddhā* (x. 151), *Dakṣiṇā* (x. 107), *Rātri* (x. 127), *Sūryā Sāvitrī* (x. 85: *āmadai-vatam*). The three others, *Śrī*, *Lakṣmī*, *Medhā*, are the seers and deities of *khilas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramaṇī* passages just given, and their interpretation by *Ṣaḍguru-śiṣya*), the expression *ātmano bhāva-vṛttāni jagau* being equivalent to *ātmānam astaud . . devatām* in 87.

^c As the object of praise is self.

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्योत्तमः hm¹r, यत्तथोत्तमः b, यतथोत्तमः f, योत्तमसु यः r¹r⁴.—तस्मादात्म-
सवेषु hm¹r, तस्मादात्मसवेषु b, तस्मात्समसवेषु f, तस्मादात्मसवेष्वे(च) r¹r⁴.—स्वाय
अयिः सैव देवता hm¹r, स्वाय अयि सैव देवता fb, स्वाय अयि देवता k, भवेद्दृष्टव
देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

भवेद्वचिः hm¹rbfk, भवत्वचिः r¹r⁴.—तेनोच्यते hm¹rb, तेनाच्यते fk.—वाक्येन m¹kr,
वाक्ये च hdbf.—देवता तच्च सा hdm¹r, देवता पुं च सा f, देवता चं च सा k, देवता तेषु
सा r¹r⁴, देवता पुं सा b.

^a Cp. Sarvānukramāṇi, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. ^b Cp. ibid., ii. 5: *yā tenocyate sū devatā*; see also the three lines quoted from the Devatānukramāṇi by Śaḍguruśiṣya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंहारार्थे च hm^1 (and Nirukta i. 4), कर्मोपसंहारार्थे च fk^1 , कर्मोपसंहारार्थे च b , कर्मोपसंहारार्थे च r^1r^4 .

^a Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. ^b Cp. Nirukta i. 4: *atha nipātā uccāvacেষु artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up ^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

ऊनानां hm^1r , प्रनानां f , सनानां k , चनानां b .—पूरवार्षी hm^1r , पूरवार्षी br^1r^4 , पूरत्वर्थे f , पूरणार्थे k .—पूरणार्थात्स्व° hm^1rb , पूरवार्षी sw^1r^4 , पूरवार्षी f .

^a Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. ^b Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgacchanti, padapūraṇāḥ te mitākṣareṣu anarthakāḥ: kam im id v itī*: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *ka*, *m*, *id*, *v*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *ka*, *m*, *id*, *v* ^a. But (there are) also such (particles) as have various senses. *Iva*, *na*, *cid*, *nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति m^1r (and Nirukta i. 9), कमीमि इति h , वामीमिद्विति b , वामीमिद्विति f , वामिमिद्विति kr^2 .—स्वनेकार्थकाश्च ते hm^1r , वेन्वोकार्थकाश्च ते f , तानोकार्थकाश्च ते b , स्वने सार्थकाः सुतो r^1r^4 .—इवो न चित्सु hr^3 , इवो नु चित्सु m^1 , इवे न चित्सु r^6 , इव ना चित्सु b , इव ना चित्सु f , इव न चित्सु r .—भवन्ति ते hm^1r^3b fk^2r^6 , भवन्त्वमी r^1r^4 .—The end of the *varga* is here marked by १८ in hbf , by १७ in k , omitted in m^1 .

^a Nirukta i. 9, quoted above, ii. 90, note ^b. ^b Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanīti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation^a.

उपमार्थे $hm^1 r^3 r^5$, उपमार्थे br , उपमार्थे fk .—प्रतिषेधे स्वनल्पः $hr^3 b f k r^2 r^5$, प्रतिषेध-स्वनेकः r , पूरणार्थस्वनर्थकः m^1 (cp. ii. 90^d).

^a Cp. Nirukta i. 4: *neti pratiṣedhārthiyo bhāṣyām, ubhayam anvadhyāyam . . . pratiṣedhārthiḥ . . . upamārthiḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)^b.

वशात्प्रकरणस्यैते $hr^3 r^5$, वशा प्रकरणस्यैते b , वशाः प्रकरणस्यैते r^2 , वशात्प्रकरणस्यैव m^1 , वशा प्रकरणं सैते fk , प्रयोजनवशा ह्येते $r^1 r^4$.

^a The same expression is used in RV. Prāṭisākhya xii. 9: *neyanta ity asti samkhyā*; but the VS. Prāṭisākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prāṭisākhya do not occur. ^b Cp. RV. Prāṭisākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrling, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94.—The twenty^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action^b; for they differentiate the meaning^c in the inflexions of noun and verb^d.

क्रियायोगेन $hm^1 r^3 b f k r^2 r^5$, क्रियायोगेषु r .—ह्यर्थे $hm^1 b$, त्वर्थे $r^3 r^5$, ह्यर्था fk , ह्यर्थान् r^4 , त्वर्थान् r .—विभक्तिषु $hm^1 r^3 b f k r^2 r^5$, विभक्तिभिः r^1 , विभक्तिभिः r^4 .

^a This number is expressly stated in RV. Prāṭisākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prāṭisākhya xii. 6, VS. Prāṭisākhya vi. 24, and in the *Gaṇa prādayaḥ*. ^b Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. ^c Cp. RV. Prāṭisākhya xii. 8: *upasargo viśeṣakṛt*. ^d Cp. Nirukta i. 3: *nāmākyātayor arthavikaraṇam*.

95. *Acha*^a, *śrad*, *antar*—these the teacher Śākaṭāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm¹rb, उपसर्गा fk.—ते तु hm¹, ते त bfk, तेन r.—95-105 omitted in r¹r⁴.

^a *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alan*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārtika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter^a. In (regard to) nouns, the employment of which has been stated^b, the subject-matter must be stated in this way^c.

स्त्री च hm¹, स्त्रीत्वं bfk, स्वयं r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योज्यं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m¹.

^a Cp. above, i. 40.

^b This probably refers to BD i. 23-45.

^c That is, in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)^a.

कृतान्तस्य all MSS.—सदृशो rk, सदृशे hm¹bf.—पुनर्यहः bbfkr, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some^a (call them) so according to circumstances (*yathā kathā*)^b.

सर्वे नामानि चैवाङ्ग र् hbfkr, सर्वना^a b, कुर्वन्नामानि चैवाङ्ग र् r¹r⁴ (śloka 131).—अथै वीवं hbfkr, अन्यदेव r¹r⁴.—यथा कथा hbfkr, यथा कथा b, त्वया यथा r¹r⁴, यथा तथा m¹.

^a *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्षः शब्दो r, प्रधानमर्षशब्दो bfk, प्रधानशब्दमर्षो hdm¹.—तनुवायत्त r, तनुवायत्तम् m¹, तनुवायत्तम् hd, तनुवायत्तम् fb, तनुवायत्तम् k.—नानान्वयोपाधिः hd, न्वयः r, नानान्वयोपाधि b, नान्वयोपाधि fk.

^a Cp. Nirukta ii. 1: *aṭhanityaḥ parikṣeta*. ^b That *tad* must refer to *arthaḥ* is shown by the expression *śabdān arthavadaṁ nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm¹ r, आनुपूर्वी च d, आनुपूर्वी च fk, आनुपूर्वी प्र^a b.

101. Gender, root, and inflexion one should, in their respective places, adapt^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)^b.

धातुं विभक्तिं m¹ kr, धातुविभक्तिं hdb, धातुनिविभक्ति f.—संगमेत्तच hdm¹, संगमेत्तच bfk, संगमेत्तच r (cp. Nirukta ii. 1: *विभक्तीः संगमयेत्*).—मन्त्रे m¹ bfk, वाक्ये hd, वाक्यं r.—तत्तत्कुर्यात्तु m¹ b, तत्तु कुर्यात्तु f, कुर्यात्तत्तत्तु r, कुर्यात्तन्त्रे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m¹ k.

^a Cp. Nirukta ii. 1: *yathārthaṁ vibhaktiḥ samnamayet*. ^b Cp. i. 4 and 23.

21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m¹ bfk r, यावतामेव hd.—^aमिधेयः स्यात् h, ^aमिधेय स्यात् m¹, ^aमिधेयश्च bfk, ^aमिधेयं च r.

^a The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

•शब्दं द्विधातुजम् hdm¹, •शब्दार्थधातुजम् r, •शब्दद्विधातुजम् f, •शब्दार्थधातुजम्
b.—चापि hdkfr, चापि b.—पदं hdm¹, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2.

^b That is, derived

itihāsa (= *īti hāsa*).

^c As, for example,

^d *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātiśākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍagarha*),

वियहान्निर्वचः m¹, वियहा निर्वचः hdkfr, वियहान्निर्वचः b.—तद्विते hdkr, तद्विति b, तादृशे fk.—निब्रूयाद् hdm¹, निब्रूयाद् r, निर्वचया fk, निर्वचया b.—दृष्ट्य bfr, दृष्ट्य hd, दृष्ट्य m¹k.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvaṃ pūrvaṃ aparaṃ aparaṃ pravibhājya nirbṛūyāt*.

^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense: there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दृशानवगमे r, दृशानवगमे hdm¹, दृशानवगुणे bfk.

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu māryāḥ*: viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r. विशेषे क्वापिताः b, विशिषे क्वापिता f, विशेषा द्वाविना k.—पलायने hdbfk.—यथा वृत्तिः hm¹r.f, यथावृत्ति r k.—इतीषते b, इतीष्यते m¹bfr, इतिष्यते k.—109^{cd} and 110^{ab} are omitted in d.

^a The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim*: i. 116. 8), the term 'frost'^a (*hima*) is an example.

^a Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena griṣmānte*; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'^a (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man-eating' (*puruṣādaḥ*) by taking one word (and) dividing (it) into two^b.

पुरुषादः hdm¹fr, पुरुषादः b, पुरुषदं k.—The end of the *varga* is here marked by २२ in hdbf, not in m¹k.

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagame*). The preceding two śloka may also have been meant to be included in this criticism.

^b Yāska, in Nirukta ii. 36, explains *puruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *puruṣādaḥ* as two words.

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'^a (*aruṇo mā sakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbham nidhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitur*: the words in iii. 31. 2 being *garbham sanitur nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhanidhānam*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*^a, (nor) the sense in *śitāman*^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'^c (*vaṇe na*: x. 29. 1).

०रविज्ञाता hdm¹r, ०रविज्ञाता b, ०रेकिज्ञाता f. — त्वःपदे hdm¹b, स्वपदे fk, त्वः पदा(र्थः) r. — र्थः शितामनि hdm¹, र्थं शिसामति b, र्थं शिनामनि f, र्थः सिनामनि r. — खरानवगमो hdm¹rfk, खरानवरामो b. — वने ने० m¹r, वने ने० hd, वेवे ने० b, चेने ते० fk.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākāpūṇi, Taitṭiki, and Gālava.

From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyó ná adhāyi*, while the Padapāṭha, reading *vā yó ná adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rīg-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order^a (of the words) was (arranged) according to the sense in *Śunah-śepam*^b, *Narā-śamsam*^c, *Dyāvā naḥ prthivi*^d, *nir-askṛta*^e, and the rest :

प्रमृतिष्वर्थाद् hdm¹, *तिस्वर्थाद् r, *ति चर्वाद् bfk.—*सीत्कनो hm¹r, *सीकनो fk, *सीकुमी b.

* That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).^b For *śunaś cic chepam* in RV. v. 2. 7; see RV. Prāṭisākhya ii. 43 and xi. 8.

^c For *narā vā śamsam* in RV. x. 64. 3; see RV. Prāṭisākhya, loc. cit.

^d That is, these words in RV. ii. 41. 20 must be read as *dyāvāprthivī nah*; cp. Nirukta ix. 38. ^e For *nir u vvasūram askṛta* in RV. x. 127. 3; cp. RV. Prāṭisākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*^a, *kapiḥ*^b, *nābhā*^c, *danah*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्यघासु m¹, यामीत्यघासु hdr, यामीत्यघासु b, यामीत्यघासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m¹.

^a For *atrāṇi* in RV. x. 79. 2. ^b For *vṛṣā-kapṭh* in RV. x. 86. 5; see Nirukta xii. 27.

^c A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhīr samāhanāt*. ^d Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasah*.

^e Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*. ^f In RV. x.

85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Naksatra ii. 365, note¹.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

खामिधेयं hdm¹r fk, सामिधेयं b.

* Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitih*) in (regard to) other (writings) also.

There is a lacuna in b from 118^{ed} to 122^{ed}: जन्मेष्वर्थाविवेकः मन्त्रविज्ञानेः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

निरुक्ते यो धत्तेत hm¹r, निरुक्ते यो धत्तेत f, निरुक्ते जायते k.—रूपमपि दुष्कृत्यं hm¹r (दुःकृतं m¹), रूपमपि दुःकृत्यं f, दुःकृत्यं k.

^a That is, the Veda.

^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam dhadram āśnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यद्येदमस्मि hdm¹, यद्येदमस्मि f, यद्येदमस्मि fk.—सदस्यं hdr, शब्दाद्यं f.—भाववृत्तं hm¹r, भाववृत्तं fk.—वदन्ति dm¹r fk, वदन्ति h, प्रवदन्ति r¹r⁴. (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvuvṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*parīṇāmah*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

वृद्धिकारा hdr, वृद्धिकारो fk, वृद्धिकारा r¹r⁴ (p. 56, śloka 128).—अस्मास्मिन् hrm¹ r¹r⁴ (p. 56, śloka 128), अस्मास्मिन् f.—परीणामो m¹fr, परीणामो d, परिणामो h, परिणामो k.—वृद्धिर्हानिं वि° hdr, वृद्धिर्हानिं वि° fkr¹r⁴ (p. 56, śloka 128).—The end of the *varga* is here marked by र४ in hm¹f, not in k (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. RV. Prātisākhya ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vāreyaṇyaṇi: *ṣaḍ bhāvavikārā bhavanti*. ^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

25. The deities of the Vyāhrtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sāmarthyāt*); by those who are most familiar with the formulas,

यसां तु hrfk, यसां: सुर् r¹r⁴ (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p. 56, śloka 129).—अयूक्षा: r, अयु f, अभूक्षा: hdm¹ (cp. Nirukta i. 3: अभूक्षिता:).
 * The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣāṃ eva vikārā bhavanti*.^b Cp. Nirukta i. 3: *te yathāvācanam abhyūhītavyāḥ*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraiḥ*)^a of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)^b, individually and collectively.

नमस्कारस्यैव hm¹r, नमस्कारस्यैव fk, नमस्कारस्त्वैव b.—अथ यसां hm¹r, अथ वासां fk, अवासां b.

^a That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraiḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.'^b That is, the three mystical words *bhūr bhuvahḥ svahḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hm¹r, दैवतं तु fk, दैवतं च b.

^a Cp. Sarvānukramāṇi, Introduction ii. 10: *śamastānām prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवत्वो hdb¹r⁴ (p. 56, śloka 133), वाग्देवत्वो r, वाग्निवत्वो f, वाक्देवो m¹, वाग्देवो k.—दैवः क एव r¹r⁴b¹fk, दैवः क एव hdm¹.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm¹, but after 124 in b¹k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 46, however, contain together only eight ślokas instead of ten.

^a On this śloka is based Sarvānukramāṇi, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikaḥ* (see Śaṅgauruṣiṅga) corresponds to *ka*.

26. The first three hymns. Authors of Vaisvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आदेयं hm¹rfk, अपये b. — ०स आर्षकम् hm¹r³r⁴r⁵, ०स आवृणः b, ०स आवृणु f, ०श्रुत्यावृणु k, ०स आदितः r. — ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्वे b, ज्ञेयास्त्रन्वे fk, ज्ञेयास्त्वन्वो r. — From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapōṭhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

स्वेषां hm¹r, तेषां bfk. — ०णोऽथाश्विनो hr³r⁴fk r²r⁵, ०णो ज्वाश्विनो b, ०ण आश्विन्य r. — शिङ्गो hr³r⁵, स्विङ्गो fkr², विङ्गो b, ऐङ्गो r. — तो hr³r⁵, थो m¹, वो bfk, यः r. — वैश्वदेवकः hm¹r³r⁵, वैश्वदेवतः bfk, पञ्चमसृचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatri metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नाम्यः बडाद् r. — विश्वजिङ्गो वा hm¹r³r⁴r⁵b, विश्वजिङ्गो fkr. After this there is a lacuna of four pādas in fk: ०लिङ्गो [वा -- शार्याति गो] तमे य च्वजिञ्चि. — गायत्रोऽन्यसु यसृचः hdr, गायत्रो त्य यस्त्रिचः b, गायत्रो स्त्रयपरसृचः r¹r⁴r⁵ (r⁵ or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.). — वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवतम् r⁴, वज्रदेवत्यम् r³, वज्रदेवत्यम् hd. — अन्यसु m¹r³, अन्यं तु hb, ०ममसु r¹r⁴. — 128^d = iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāḥ*, or in other words it is characterized by the term *viśva*.

^b According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yet in his old bhāradvāja tad vaiśvadevānām sthāne yujyate*. Cp. Roth, *Kṛitakurāṅga*, p. 167; also Śaṅkaraśāstra on *Sarvānukramanī* i. 139.

129. In^a Luśa^b, Duvasyu^c, Śāryāta^d, Gotama^e, Rjīśvan^f, Avatsāra^g, Paruchepa^h, Atriⁱ, the seer Dirghatamas^j,

दुवस्यौ r, च वात्से hdm¹r³r⁴r⁵ (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently r¹ and r⁶.—गौतमे hdm¹b, गौतमे r; the reading of fk (where the गो of चिंनो seems to have caused the lacuna: see note on 128) चिंनोतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षेपि hr³r, परक्षेपि b, परक्षेपे r, परक्षेपे kr², परक्षेपे m¹.—अचौ r (=r¹r⁶), पुषे bfr³r⁵hdm¹r³r⁴: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (अक्षेपे अचौ).—दीर्घतमस्यौ hm¹r, दीर्घतमस्यौ b, दीर्घतमस्यौ f, दीर्घतमस्यौ kr².—The end of the *varga* is here marked by र्द in hdbfk, not in m¹.

^a The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36. ^c Seer of RV. x. 100. ^d Seer of RV.

x. 92. ^e Seer of RV. i. 89, 90. ^f Seer of RV. vi. 49-52. ^g Seer of RV.

v. 44. ^h Seer of RV. i. 139. ⁱ Seer of RV. vi. 41-43. ^j Seer of RV. i. 164.

27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha^a, Nābhānediṣṭha^b, Gaya^c, Medhātithi^d, Manu^e, Kakṣivat^f, Vihavya^g, as well as in many other seers^h,

काचीवति r, काचीवते hdm¹r⁴, काचीवते bfr².—अथचक्षिषु hm¹r³r⁴bkr²r⁵, अथचक्षिषु r.

^a Seer of RV. vii. 34-37, 39, 40, 42, 43. ^b Seer of RV. x. 61, 62. ^c Seer of RV. x. 63, 64. ^d Seer of RV. i. 14. ^e Seer of RV. viii. 27-30. ^f Seer of RV. i. 121, 122. ^g Seer of RV. x. 128. ^h Besides the twenty here enumerated

there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.² vol. ii, p. 668, under *devāh*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya^a, Bṛhaduktha^b, Viśvāmitra^c, and Gāthīn^d, variations (*vipravādāh*)^e are here (in the Rg-veda) apparent in their respective praises.

विश्वामिषि च hm^1r , विश्वामिषि च $bfr^2r^5r^4$.—विप्रवादास $hm^1r^1r^4r^6$, विप्रवादासु r , विप्रवादांस bfr .

^a Seer of RV. i. 186.

^b Seer of RV. x. 56.

^c Seer of RV. iii. 57.

^d Seer of RV. iii. 20.

^e That is, these seers differ from one another in regard to the deities addressed in their Vaisṇadeva hymns.

132. Now the teachers Yāska^a and Śaṇḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं^c hm^1r , बह्वीषा चं^b, बह्वीषा सं^c fk .—विश्वदेवं तद् $hm^1r^3r^4r^5$, विश्वदेवं तम् r , •देवं तम्^b, •देवत्वं f , •देव तुम्^k.

^a In Nirukta xii. 40: see above 128, note ^b.

^b Mantra is here treated as a

neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

यदेत्सर्वं $hrbfr$, यदेत्सूर्ये m^1 .—बहुदेवतम् hm^1r bfr (Nirukta xii. 40), •देवतम् r^1r^6 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to जुताः (inclusive) are omitted in fk .—इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासां r .—विपातिता $hδr$, विपातिता $bm^1r^4r^5$, विपातिता fk .—The end of the *varga* is here marked by २७ in bfr , by २८ in $hδ$, not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Prañga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सरस्वतसु bfk, सारस्वतः r.—सप्तम $hm^1r^3r^5r^4$, शक्रमा b, उत्तरम fkr^2 , सप्तमसु r.—एताः प्रउग° hdr, एता प्रउ° b, एता प्रउग° fkr^2 .—After 135^a the following line (not found in $hdm^1r^3bfkr^2r^5$) is added by r:

अविध्यमान ऊने वा प्रउगेष्वत आवपेत् ।

—सरस्वतीति hm^1bfk , सरस्वती तु r.—द्विविधम् hdm^1 , द्विविदम् fk, द्विविधम् b, द्विविधम् r.—अचु hm^1bfk , ह्यचु r.—सर्वासु सा $hm^1r^3r^5r^4$, सदृश्यते r, सदृश्यते b, सदृश्यते fk.

* RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136, as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवद्देवतावश्च $hbffkr^2$ (Nirukta ii. 23), नदीवद्देवता वामैव r.—तत्राचार्यसु hdm^1 , तत्राचार्यसु b, सूत्राचार्यसु fkr^2 , सूत्राचार्यसु $r^3r^4r^5$, तथैवमुभयं r.—शौनकः $hdm^1r^3r^4bfkr^2r^5$, स्मृतम् r.—नदीवन्निगमाः $r^2r^4r^2r^5$, नदीवन्निगमा b, नदीवन्निगमो fk, नदीवद्देवताः hdm^1 .—षट् ते $hm^1r^3r^4r^2r^5$, पत्ने fk, पत्ने b.—136^{cd}-138^{cd} seem to be omitted in r^1 (and r^5 ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

* Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamū bhavanti*.

137. (the six being)^a 'Best Mother' (*ambī-tame* : ii. 41. 6)^b, 'Alone' (*ekā* : vii. 95. 2), 'On the Dṛṣadvatī' (*dṛṣadvatyām* : iii. 23. 4^{cd}), 'Citra indeed' (*citra it* : viii. 21. 18), 'Sarasvatī'^c (x. 64. 9 and vi. 52. 6^b). Yāska, however, regarded this (passage), 'She with her might' (*iyam śusmebhīh* : vi. 61. 2)^d, to be a seventh.

अन्येका hm^1 , अन्येका fkr , अन्येका b.—चित्र इह $hr^3r^4r^2(?)r^5$, इमं bfk.

* As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. ^b In this passage Sarasvatī is again a Praūga deity; cp. 135, note *.

° There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhayanti dhīyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two *pratikās*, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛṣadvatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadivat*.

138. *Aitara*^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇiya* (*Samhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

°स्तीतां hr³r⁴fbkr²r⁶, स्तीनां m¹.—यज्या hr²r⁴m¹br²r⁶, यज्या fk. The anusvāra must have dropped out owing to the following स्ती.—°द्विषः hm¹r, °द्विषः b, °द्विष f, °द्विष k.—एवेतरो hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere.

^b iv. 14. 7 (among the *yājyānukāyā* texts).

° That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

^d That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

चान्यान्यतः hm¹b, चान्यतः fk, चान्योऽन्यतः r.—षडादह bfr⁴, षडादह kr², षडादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. *Indra* associated with the *Maruts* in RV. i. 6.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i. e. 6. 7^c)^a is addressed to two deities.

वीकु hdm¹, वीकु bfr⁴, वीकु r³, वीकु r¹, वीकु r², वीकु r⁶.—इन्द्राय hm¹r³bfr²r⁶, इन्द्राय r, इन्द्रोऽयं r¹.—एकान्तरायानु hm¹r, एकान्तरास्त्व° fbk.—अर्धर्चो ह्यो dm¹, अर्धर्चोऽन्यो r⁴r⁶, अर्धर्चान्यो h, अर्धर्चान्यो r, अर्धान्यो b, अर्धर्चो f, अर्धर्चो k.—द्विदेवतः bfr⁴r⁶, द्विदेवतः m¹, द्वि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavarcasā*); or (this means) 'with him who is glad (and) of equal brilliance' ^a.

मण्डू hr³r⁴m¹r, मण्डू b, मण्डू: r², मण्डू: fk.—समानवर्चसा r⁴(=RV.), *वर्चसा hdr³m¹, *वर्चसा r, *वर्चसा bfk.

^a These alternative explanations are based on Nirukta iv. 12: *mandū madīṣṇū yuvāṃ sthah; api vā mandunā teneti 'syāt, samānavarcasety etena vyākhyātam.*

142. Those to whom (the hemistich appears to be) addressed to two deities ^a, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*) ^b. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मण्डू hdr, मण्डू b, मण्डू k, मण्डू r¹r⁴r⁶r⁵.—येषामेव hm¹r³r⁴r⁵b, येषामेव r, एषामेव fkr².—एकदेवत्वम् hdbfk, *द्वैतत्वम् m¹, *द्वैतत्वम् r.—विज्ञाया^a hdbf, विज्ञेया^a r, विज्ञाना^a r¹r⁴r⁵.—अध्ययनात् hr³m¹r¹r⁴r⁵, अध्ययनात् fkr², अध्ययत् b.

^a The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the R̥g-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.
^b *Mandū* is treated as pragr̥hya in the Padapāṭha.

143. as *Rodasī* in the Atharva-veda (*atharvāṅgirasa*) is (regarded as one) of the wives of the gods ^a.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts ^b.

अथर्वान्तरसे hr³m¹, अथर्वान्तरसे b, अथर्वान्तरसे f, अथर्वान्तरसे k.—143^a^b is omitted in r¹r⁴r⁵.

^a In RV. v. 46. 8 *rodasī* is treated as pragr̥hya in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rodasī* here as *rudrasya patni*. Op. Śāyana on RV. v. 46. 8.

^b That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramaṇī: 'the six (stanzas) ād aha (6. 4-9) are addressed to the Maruts, viṣu cid (6. 5), indreṇa (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁśam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfkr^2$, विचिकित्स्यते *r*.—मरुन्नयं महेच्छ hdr , मरुन्नयमहेच्छ $r^4(r^3?)bfk$, मरुन्नयेनेहेच्छ $r^1r^4r^6r^2$, सवन्नयं प्रधानस्य m^1 .—समांश्च hm^1r , समांश्च f , श्मांश्च b , समांसं $r^1r^4r^6k$.—सकसं hm^1r , शाकसं $r^1r^4r^6$, साकसा bfk .—The end of the *varga* is here marked by २९ in hm^1bfk .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

०दिदेवत्वं hm^1r , ०देवत्वं b , ०देवत्वं fk .—द्विदेवतः $hbfbk$, द्विदेवतः $m^1r^3r^4r^5$ (Sarvānukramaṇī इति देवतः).—निर्मथ्या^० r^1r^4fk Sarvānukramaṇī, निर्मथ्या^० hdr^6m^1b .—व्यार्चाद् hdm^1rb , व्यार्चय् fk , व्यार्चा r^1r^4 , व्यार्च्ये r^6 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇī on RV. i. 12: *pādo deyaḥnidaivato nirmathyāhavanīyas*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

चासु देवताः hm^1bfk , देवताः सुताः *r*.—सूयन्ते hm^1r , स्वयन्ते b , अयन्ते $r^1r^4r^6fk$.—छापिना hm^1rb , पिना fk .—In $r^1r^4r^6$ 146^{cd} reads:

अयन्ते देवता चासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Īa is praised;

सुतश्चेधो hm^1rb , सुतश्चेधो fk , समिद्धसु $r^1r^4r^6$.—सूयन्ते त्विक्तः hm^1 , सूयन्ते त्विक्तः r , सूयन्ते त्विक्तः b , अयन्ते त्विक्तः f , अयन्तां त्विक्तः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

देवस् $hm^1 bfk$, दैवस् r : the Sarvānukramaṇī has the Vedic form देवीः.—न्याया $hm^1 rfb$, न्याया r^6 , न्याया kr^2 .—संस्तुती सह $hm^1 r^3$, स्तुती सहे (सं being omitted) b , स्तुती रहे (the preceding four syllables संस्तुत्यां सं being omitted) fk , स स्तुती सह $r^6 r^7$, तु स्तुती सह r .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देवास् $hm^1 r$, देवास् $fk r^2 r^6$, देवाद् b .—स्तुतः $hm^1 r$, स्वतः b , स्तुतः fk .—The end of the *varga* is here marked by ३० in $hdm^1 bfk$.

31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

स्तुतं $m^1 r^5$, स्तुत b , स्तुत fk , स्तुतिं $h dr$.—देवीर् hm^1 , देवी $r^3 bfk$, देवो r .—ऋतीरिति $hm^1 r^3 bfk$, ऋतीरिह r .

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)^a.

•या तु विकल्पते $hr^3 r^6 bfr^2$, •या तु विकल्पते $m^1 k$, •यायां विकल्पते r .

^a As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)^b.

सहाम्रीसूक्तानि $hm^1 r^3 r^6$, सहयसूक्तानि $b fkr^2$, सहैव हेतानि r .—ताव्येकादश सन्ति च $hm^1 r^3 b fkr^2 r^6$, त्वेकादश प्रचक्षते r .—यजूंषि $hm^1 r^3 fkr^2 r^6$, यज्ञांसि b , यजुषः r .—•तराणि तु $hm^1 rb$, •तराणि च k , •तराणि f .

^a Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriṣūktāni*). Cp. Roth, Erläuterungen, p. 122. ^b The ten Āpri hymns of the R̥g-veda are enumerated in the Anuvākānukramaṇī, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prājāpatya*)^b, and one used at the horse-sacrifice (*āśvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुष्यस्व तु hm¹, पुष्यस्व च rbfk.—यजुःष्वेव r, यजुष्वेव hm¹bfk.—तानि षट् hm¹r³bfkr²r⁵, तच्च ह r.

^a That is, VS. xx. 36-46 (cp. ŚB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. ŚB. xii. 8. 2¹⁹); xxi. 12-22 (cp. ŚB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. ŚB. xiii. 2. 2¹⁴). ^d Referred to in Śāṅkh. ŚŚ. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dirghatamas sang (i. 142),

यजुःष्वद्विधेत तत् m¹r, यजुष्वद्विधेयं तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वदिद्विधेषु च r¹r⁴r⁶.—प्रेषगतं hm¹r³, प्रेषकृतं bfk. —सूक्तं यच्च hm¹, यच्च यच्च r, यच्च तच्च fkr², यच्च only b, यच्च तच्च r⁵r⁷.—The end of the *varga* is here marked by ३९ in hm¹bfk.

^a That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣka*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Ṛṭsamada^a (ii. 3) and in (that of) Vādhryaśva^a (x. 70),

मेधातिथौ hm¹r³r⁵r⁷, मेधातिथेर् fkr², मेधातिथिं r.—वन्ति तु hrbfk, वन्ति च m¹.—स्रवी गुत्समदे hm¹r³r⁵r⁷, स्रविर्गुत्समदो bfk. —वाध्यश्चे hm¹r³r⁵r⁷, वाध्यश्चस् r, वाध्वंस् f, वाध्वंस् k, वाध्वंस् b.—च hr³r⁵r⁷b, च fk, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātītham dairghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasiṣṭha), contain Narāsaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni^a (x. 110) sang,

अनेच $hm^1r^3r^2r^5r^7$, अनेच b, अने च k, अचिसु r.—दृश्ये च $hm^1r^3bfkr^2r^5r^7$, दृश्ये च r.—गस्त्वच $hm^1r^3br^5r^7$, गस्त्वसु r, no particle in k.—जमदग्निषु r, जमदग्नेच b, जमदग्नेच r^5r^7 , जमदेवच hdm^1r^3 .—There is a lacuna in fk between गस्त्व and यज्यगी.

^a The reading of hdm^1r^3 , *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramapī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•येर्षचा यांसु b, •येर्षचा या तु fk, •येर्षचो यांसु $m^1r^3r^2r^5r^7$, •येर्षचोयांसु h, •येर्षचोयांसु d, •येस्त्वचां यांसु r.

^a Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः $hr^3m^1r^2r^5r^7$, यथापि ताः bfk, यथापीकाः r.—सर्वम् $hr^3m^1bfkr^2r^5r^7$, सोऽयम् r.—हीध्मः $hm^1r^3r^5r^7$, हीध्मो b, हीध्मे r, हीध्मो f.—आतिर्वैतकृतम् $hm^1r^3r^4r^6$, आतिर्वैतकृतम् b, आतिर्वैतकृतम् fk, आतिर्वैतकृतम् r.—आतो r, आते bfk, इधेर् hdm^1 .—हीध्मः hm^1rbfk , हीध्मे $r^3r^5r^7$.—The end of the *varga* is here marked by ३२ in hm^1fk . The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. *Tanūnapāt. Narāśamsa. Iṭa. Bakhis.*

1. Now this same Agni is (also) *Tanūnapāt*^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यक्षस्यो तनुम् $hm^1r^3r^2r^5r^7$, यक्षस्यो तनुम् ^b, यक्षस्यो तनुम् ^f, सोऽयुच्यते तनुः
r.—अमृतोऽस्य $hm^1r^3bfr^2r^5r^7$, अमृतस्य r.

^a Cp. above, ii. 26 : *ayam tanūnapād agniḥ*.

^b Cp. ibid.: *asau hi tananāt tanuḥ*.

^c Cp. ii. 27 : *anantarāṇ prajāṃ āhur napād iti*.

^d Cp. ibid.: *napād amuṣya caivāyama*

agniḥ, and ii. 26^{ed}.

2. Now some say that *Narāśamsa* here is Agni^a. Again (*atha vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु $hm^1r^3bfr^2r^5r^7$, अन्विहेके तु r.—अभिमाञ्जरेतरे $hm^1r^3r^5r^7$,
हेतुमिवाञ्जरेतरे ^{fk}, हेतुमिवाञ्जरेतरे ^b, हेतुमिस्वाञ्जरेतरे r.—इति वाञ्जरे $hm^1r^3r^5r^7$,
इति वा नरः ^{bk}, इति चानरः ^f, इति वादिनः r.

^a This is the opinion of Śākāpūṇi according to Yāska, Nirukta viii. 6 : *agnir itī śākāpūṇir : naraiḥ praśasya bhavati*.

^b This is the view of Kāthhaka, ibid.: *narāśamsa yajña itī kāthhako : narā asmin āśināḥ śamsanti*.

3. Others say he is Agni, because he is *Narāśamsa* as the object of praise (*praśasya*) by men seated at the sacrifice^a; and so also say the ritualists (*rtviḥ naraḥ*)^b.

एतमिवाञ्जरेऽयिम् $hm^1r^3br^5r^7$, इतिमिवाञ्जरेऽयिम् ^{fk}, तदाञ्जरेमिवायम् r.—
ह्ययम् $hr^3bfr^2r^5r^7$, त्वयम् r.—प्रयस्य ^{hdb}, प्रयस्य ^{fk}, प्रयस्य ^{m^1}, प्रयस्य r.—विवर्जिजो
नरः $hr^3bfr^2r^5r^7$, विवर्जिजो नरः ^{m^1}, विवर्जिजो नरः ^k, च अन्विजो नरः r.

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that *Narāśamsa* is (1) Agni : *naraiḥ praśasyaḥ* (Śākāpūṇi); (2) *yajña* : *narā asmin āśināḥ śamsanti* (Kāthhaka). The third here added is a combination of the other two : *narair āśinair adhvare praśasyaḥ*; it is identical with the explanation given in ii. 28 : *yajñe yac chasyate nṛbhiḥ*.

^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. *Iṭa* is a form made by the Rishis^a, and (is derived) from the root *id*, expressing praise^b : Agni is called *ilāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase^d.

इलस्युचिकृतं b, इषस्त्वुचिकृतं fk, इषस्त्वचिकृतं r², इडस्त्वचिकृतं r³r⁵r⁷, इडस्त्वचिकृतं hdm¹, इलात्वचिकृतं r. — ईडोश् सुतिकर्मणः hr³br⁵r⁷, ईडोश् सुतिकर्मणः f, ईडोश् सुतिकर्मणः kr², ह्युषिभिर्गतिकर्मणः r. — इळावांस f, इलावांस bk, इडावांस hm¹r. — वोक्तोऽपिर् hm¹bk, वोक्तौपिर् f, चोक्तौपिर् r. — इडिना hm¹r³, ईडिना r⁵r⁷, ईडिना fb, अडिना k, इरिणा r. — वर्धिकर्मणा r⁵, वर्धिकर्मिणा hm¹r³, बुधिकर्मणा r⁷, वर्त्तिकर्मणा b, वासुत्तिकर्मणा fk, गतिकर्मणा r.

^a The meaning of this reading (*r̥ṣi-kṛtaṃ rūpaṃ*) I take to be this: the form *Ija*, it is true, does not occur in the Ṛg-veda; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the Āpri stanzas addressed to *Ija* (cp. Roth, Erläuterungen, p. 118). I was at first inclined to adopt the reading *iṣi-kṛtaṃ*, 'made from the root *iṣ*' (= *id*, cp. Grassmann, Wörterbuch, sub voce *id*); but this seemed incompatible with the following *ides ca* (not *ider vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *iṣ* in his explanation of *Ija* (see next note).

^b Yāska (Nirukta viii. 7) derives *īla* from either *id* or *idh*: *iṭṭeḥ stutikarmaṇa indhater vā*.

^c Our author has to say 'Agni is called *īlavān*,' because *īla* itself does not occur in the Ṛg-veda.

^d The preceding *vā* in *vocto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā ṛddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *ṛdh*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛmhitam*) with food^a, or because, when sacrificed to, he (Agni) is furnished (*paribṛmhitah*)^b with fuel.

यहुतो hm¹r³r⁵r⁷, यहुतो b, युहुतो f, यः सुतो r. — वा सन्न m¹d¹, वा सन्न h, वा सन्न bfk. — परिवृंहितः hm¹r³r⁴r⁵, परिवृंहते fk, परिवृंहते b, परिवृंहते r. — The end of the *varga* is here marked by १ in dbfk, not in m¹.

^a That is, the oblations are laid on it. ^b The etymological explanation is similar to that of Yāska (Nirukta viii. 8): *barhiḥ paribarhaṇāt*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)^a; they follow Agnāyī, and so also Agnāyī (follows) Agni^b.

द्वारसु r, द्वारस b, द्वारस hm¹r³fkr²r⁵r⁷ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm¹, पत्नय b, यत्नयः fk, यत्नतः r.—^{6cd} follows the reading of hm¹rbfk:

आमायीमन्ववर्त्तन्ता नामि नामास्य एव च r¹r⁴r⁶.

^a This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devēbhyo bhavata supṛāyaṇāḥ*. ^b This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākāpūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe gṛha-dvāra iti kātthakyah; agnir iti śākāpūṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations ^a.

ध्रुवं क्षितासासु hrbfk, ध्रुवाक्षितासानु r¹r⁴r⁶.—संयुयन्ते hm¹r³bfr²r⁵, सुयन्ते च r.—सुतिष्वेव hr³r⁵r⁷, सुतिष्वे m¹, सुतिष्वे r, सुतिष्वे b, सुतिष्वे f.—हविःसु च m¹r, हविःसु च h, हविःसु च bfk.

^a Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsau*), they too are regarded as related to Agni. For the Dark (*śyāvi*) ^a is related to Agni ^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time ^c (*kālā*).

नक्तोषासी च ये hr³m¹fkr²r⁵r⁷, नक्तोषा सा च ये r, नक्तोषात्वे b.—आवापेयी hm¹bfr⁵r⁷, आवापेयी r³d, आमापेयी r, आवापेयी k, आवापेयी r².—तक्षीवो^a bfrk, तक्षीवो^a hdm¹.—कक्षेव तु hb, कक्षे च तु fk, कक्षेव तु m¹r, क्लिषवमा r¹r⁴r⁶.

^a *Syāvi* is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. ^b Thus *Syāvi*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, *Uṣas* being a part of *Syāvi* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrē aparāḥ kālāḥ*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i.e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens ^a (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) ^b her with drops of dew (*hima*) ^c; or else this (form) might be (derived) from the root *añc* ^d, preceded by the negative (*nañ*) ^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) ^f.

हिमबिन्दुमिः hm¹rb, हि बिन्दुमिः fk.—अपि वाक् hm¹r (Nirukta viii. 10: अपि वा - - वाक्), अमि वा bfr².—नपूर्वाचेर¹ h¹d, नञ् पूर्वा चेर् r, नञ् पूर्वा चेद् m¹, न पूर्वाचेर् b, न पूर्वचेर् f, (न पूर्व?) चेर् r², न पूर्वचेर् k.—This śloka is omitted in r¹r⁴r⁶.

^a Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatiti.*

^b Nirukta viii. 10: *naktett.*

anakti bhūtāny avasāyāyena; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmaṇaḥ: pradiyante 'syām avasāyāyāḥ.* ^c *Hima-bindu*, in the plural, is here substituted for the plural expression *avasāyāyāḥ*, twice used by Yāska in connexion with night.

^d That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pārvām ver*, refers to RV. i. 72. 9, where the word *veḥ* occurs. This is indeed verification gone wrong.

^e An early occurrence of the technical form of the negative prefix as used by Pāṇini.

^f Cp. Nirukta viii. 10: *apt*

vā naktāvyakta-varṣā.

10. For at first she becomes Gloaming (*doṣā*)^a, at midnight she is Darkling (*taṃasvati*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm¹r¹r⁴r⁶, दोषा fkr.—निशीचे सा hm¹r³br³r⁵r⁷, निशीच सा fk, मध्ये प्राप्ति r.—तमस्वती bfr, तमस्विनी hr³r²r⁵r⁷, तपस्विनी m¹. I have preferred *तमस्वती*, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—शेषा hm¹r, शेषा b, शेषा fkr².—10^{ab} comes first in hm¹r³bfr²r⁵; in r (= r¹r⁴r⁶) 10^{cd} comes before 10^{ab}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm¹.—This śloka is numbered ३०० in h¹d.

^a *Doṣā* and *Tamasvati*, as well as *Syāvī* and *Naktā*, occur in Naighaṇṭuka i. 7 as synonyms of *Rātri*.

3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭṛ.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*dāvya*)^b by birth.

देवाव¹ bm¹r (Savānukramanī), देवाव² hdr³fkr².—अपि hm¹r³r⁵r⁷, अपि b, omitted in fk, उमो r.—अपिहि hm¹r³bfr²r⁵r⁷, अपिसु r.—देवी m¹b, देवी hdr, देवी fk; cp. above, i. 108.—अवना hm¹r, अवना bfr, अवति r¹r⁰r²r⁵.

^a This agrees with Yāska's explanation in Nirukta viii. 11: *dāvyaḥ hotārāv ayaṃ cāgnir asau ca madhyamaḥ.*

^b That is, *dāvya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्तनी fbk.

^a On the three forms of Vāc, see above, ii. 72 ff. ^b Cp. above, i. 90.

13. Ilā follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhāratī as occupying that (celestial) world.

•नुगेळा hdm¹, •नुगेला r, •नुसेला r¹r⁴r⁶, •नुसेला b, •नुशीला fkr².—मध्यं प्राप्ता hdr³bfr²r⁵r⁷, मध्यं प्राप्ता m¹, मध्ये लिङ्गी r.—अमुं hdrm¹r¹r⁴r⁶, अमू bfk.—स्त्रिताधि लोके hm¹rb, स्त्रितविलोके r¹r⁴r⁶, स्त्रिता रलोके fk.—भवति hm¹, भव d, भवतो fk, भरती b, भारती r.

^a *Anugā*: cp. *anuvartate*, above, iii. 6. ^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to^a all these (three) Agnis^b.

वाग्नि hm¹b, नि d, वापे fk, वे वाग् r.—वस्या bfrk, व्याप्ता r¹r⁴r⁶, वस्याम् hdm¹.—समस्या bfrk, समस्याम् hm¹.—मजत्य^० hm¹r¹r⁴r⁶bfrk, मजते r.—•मानपि hdrbfrk, •मानपु r¹r⁴r⁶.

^a Cp. *śrita* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. ^b Thus not only does Ilā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)^d.

यस्त्वयं प्रोक्तः hm¹r³ (•स्त्व^० r³), यः सोऽयमेव r, यस्तुवामेव r²r⁵r⁷, यः सुवामेव fk, यः णामेव b.—सुतिः hm¹r³br²r⁵r⁷, सुतिः f, सुतिः kr.—वर्चः सुः hdbm¹fk, वर्चः सुः r.—कस्याप्यक् hdm¹r, कस्याप्यक् r⁵r⁷, कस्यापीक् fkr², कस्यापीक् b, कौत्सापिक् r¹r⁴r⁶.—पार्तवीषु च hdrm¹fkr²r⁵r⁷b, पार्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवो वाध्यश्च च कौत्सापिपार्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹bfrk.

* That is, in Āpī hymns; our author agreeing with the view of Śākāpūṇi quoted in Nirukta viii. 14 (*agnir āpī śākāpūṇi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭr is first mentioned among the Āpī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āpī hymns belongs to the middle group: *mādhyamikas tvaṣṭāṅgī āhuh, madhyame ca sthāne samāmnātāḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

^b That is, in the stanzas of the Āpī hymns addressed to him, he represents the terrestrial Agni. * The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only.

^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āpī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead.

16. (Tvaṣṭr) may be (derived) from *triṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrnam*) obtains (*āsnute*)'^a, or 'he assists (*ut-tūrāṇu*) in works (*karmasu*)'^b: therefore he obtains this name.

स्वधतेर्वी hr³br⁵r⁷, तच्चितेर्वी m¹, तुच्चिते वा fkr², तुपुतो वा r.—तूर्णमश्रुत एव वा hm¹ (cp. Nirukta viii. 13), तूर्णमश्रुत एव वा r²r³, तूर्णमश्रुत एव च r³r⁷, तूर्णमश्रुत एव वा bfk, तूर्णमश्रुवतीति वा r.—कर्मसूतारणी वेति hr³br⁶, कर्मसूतारणी वेत्ति r²r⁷, कर्मसु तारणी वेत्ति fk, कर्मसु स्वरणी वेत्ति r.

^a These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrnam āsnuta āpī naṣṭātāḥ, tvāṣṭer vā syād dīptīkarmaṇas, tvakṣater vā syāt karotīkarmaṇaḥ*. In connexion with *tvāṣi-tas*, 'from the root *tvāṣi*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2: 'thou art brilliant (*tvāṣitas*), O Manyu, like fire.'
^b This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotīkarmaṇaḥ*. The suffix *-tar* would be accounted for by *tūrāṇa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *trp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*īha*), also (abides) in the Tvaṣṭr (who is) Ag¹ ^a.

ऋतमो ररमो hr³m¹r⁶, ऋतमो यसु b, ऋतमो यस f, ऋतमो यसु r.—चक्रमुपाश्रितः hm¹rb, चक्रमुपाश्रिता f, चक्रमसो श्रितः r¹r⁴r⁶.—सोऽपि hr³m¹br²r⁶r⁷, सापि f,

सोऽयम् r.—०वापि hr³m¹r⁵r⁷, ०वापि bk.—चेह च hr³, वेद च m¹r⁵, वेद च fbkr², देव च r⁷, वन्दे च r.—यमधु brm¹r⁵r⁷, तं मनु fr², तं मनु k.

^a This is the celestial Tvaṣṭr who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭr's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. ^a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

ब्रह्मापि hr³m¹bfbkr²r⁵r⁷n(g), ब्रह्मा च r, इन्द्रोऽपि n.—मुताय hr³m¹bfbkr²r⁵r⁷, पुत्राय r.—तदथर्वणः hr³m¹bfbkr²r⁵r⁷, यदथर्वणे r, (सुधत्ता)यमथर्वणः n, (सुधत्ता)यमथर्वणः n(m), (सुधत्ता)यमथर्वणः n(g).—दीप्तिमत्तरः hr³m¹bfbkr²r⁵r⁷, दीर्घयत्तमः r.—18^{cd} is omitted in n.

^a The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting 18^{cd}), is quoted in the Nītimañjarī on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it is narrated at length in the Śītāyānaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1¹⁸⁻²⁶); see Sacred Books of the East, vol. xlv, pp. 444 f.). ^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm¹bn, तं मृषिं n(m), तमृषि bk, तमृषिर् r, तं त्वृषिर् r¹r⁴r⁶.—न हि प्रोक्ते मधुन्वसिन् hm¹rbfk, मधी ब्रह्मन् r¹r⁴r⁶, बिप्रं प्रोक्ते मधी तसिन् n.—वीचनं त्वीत्सुवा-
म्यहम् hm¹rbfkn, वीचनं त्वहमुत्सृजे r¹r⁴r⁶.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विचिन्ति hr³m¹r⁵r⁷, विचिन्ति b, विचिन्ति f, विचिन्ति k, विचिन्ति r, भिषजो n.—तदाचष्टे hm¹rbn(g), सदाचष्टे f, तन्नाचष्टे n.—The end of the *varga* is here marked by 8 in hm¹bf, not k.

5. The horse's head of Dadhyañc. The middle Tvaṣṭr.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन $hr^3r^5r^7$ Sāyaṇa, आश्विन $n(g)$, आश्विन m^1rn , अश्विन fk , यश्विन b .—मवान् hm^1bfk u, ऽभवत् r .—याहयत्वावां $hr^1r^4r^6$, याहयत्वागं m^1 , याहयत्वा च fk , याहयत्वावि b , याहय त्वं तन् r , याहय त्वं च n .—मेद्वश् $br^2r^3r^5r^7$, मेद्वः $श f$, मेद्वश् m^1 , ऐद्वश् bd , नेद्वश् r .—त्वा वधीत्ततः $hm^1r^3r^2r^5r^7$, त्वां वधीततः b , त्वां वधीततः f , त्वां हनिष्यति r , (दध्यङ् म)ध्ववधीत्ततः n .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्विन $m^1r^5r^7$, आश्विन $n(g)$, आश्विन $hrb fk$.—तौ तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां $b f k r^2 n$.—तदस्मिन्दो $hm^1 b f k$, तदास्मिन्दो r .—हरत्स्वं तं $b f$, हरत्स्वं तद् $n(g)$, हरत्स्वंतर् n , हरत्स्वंतं r , हरत्वाव $hr^3 m^1$, हरत्वाव $r^5 r^7$.—न्यधत्ताम् m^1 , न्यधत्ताम् r , न्यवताम् $b f$, नवताम् $k r^2$, नधत्ताम् $hr^3 r^5 r^7$, अधत्ताम् $n(m)n(g)$, दधीताम् n (Sāyaṇa has the forms निधाय and प्रत्यधत्ताम्).—यच्छिरः $hr^3 b f k r^2 r^6 r^7 n$, तौ शिरः r .

^a The SB. and Sāyaṇa tell the story only as far as the replacing of the head; cp. SB.: *athasya svaṃ śira āhṛīya tad dhaḡsya prati dadhatuḥ*; Sāyaṇa: *svakiyaṃ mānuṣaṃ śiraḥ pratyadhattām*. The SB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryaṇāvat.

दधीचश्च $hm^1 r^3 br^5 r^7$, दधीचश्च fk , दधीचस्तच् r .—चाश्वं hm^1 , चाश्वं r , चाश्व b , वाश्व fk , (दधीचोऽश्वशिरश्च) चाश्व n .—कृतं MSS. and r , क्लृप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदज्ञसु $hm^1 r$, तदज्ञसु f , तदज्ञसु k , तज्ञसु b , तच्छिरसु $r^1 r^2 (?) r^4 r^6$.—प्रादाय $hm^1 r^3 r^2 r^5 r^7$, प्रादात्स r , प्रदाय $b f k$.—पर्यन्तं $hm^1 r$, पर्यन्ते $b f k$.—निमज्जति $hm^1 r^3 b f k r^2 r^5 r^7$,

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikarṭr*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातेन $hm^1 r b f k$, निपाते च $r^1 r^4 r^6$.—तस्य n , तस्य च hm^1 , तस्य (no particle) $b f k$.—The end of the *varga* is here marked by y in $hm^1 b f k$.

* Cp. Nirukta viii. 14 : *mādhyaṃikas tvaṣṭāṣṭy āhur, madhyame ca sthāne samāmnātaḥ.*

^b Tvaṣṭṛ is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ° See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पाळयतीति वा $hm^1r^1r^4r^6bfr$, पाळयतीति च r .

* Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3 : *vanānām pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

°पतिरिती° hm^1 , °पतिवद् bfr .—°लितः b , °मितः fk , °दितः hm^1r .—मन्दस्तेष्व bfr , मन्दस्तेति च $hm^1r^3r^5r^7$.—सूक्तस्व bfr , सूक्तिम् m^1 , सूक्ति च hr^3 .

* This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasāṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्व $hm^1r^3br^2r^7$, याच r , या fk .—सर्वेषाञ्जन्ति $hm^1r^3fkr^2r^5$, सर्वेषां यति r^7 , सर्वेषां जोति b , समस्तेनेव r .

* Cp. below, iv. 100. ^b Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṣṭiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

०कृतयोऽनेकाश्च $hm^1r^3fkr^2r^6r^7$, ०कृतास्वसंख्यासु $r^1r^4r^6$, ०कृतीष्वसंख्यासु r .—स्वयं $r^3br^2r^7$, स्वयं hm^1 , सोऽयं r , omitted in fk .

^a Cp. the various explanations of the term given in Nirukta viii. 20. ^b Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *ansyājās* had been identified: *agneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता $m^1r^3r^2r^6r^7$, ह कर्ता $hbfbk$, कर्ता च r .—खाहानां $hm^1r^3bfbkr^2r^6r^7$, देवानां r .—कृतिस्त्वासाम् $hbfbk$, सा कृतिस्त्वाम् r .—सर्वेषाम् $hr^3bfbkr^2r^6r^7$, स तेषाम् r .—The end of the *varga* is here marked by ६ in hdm^1bfbk .

^a In this etymology *kṛti* is explained by *kartr*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

7. Tarūnapāt and Narāsaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāsaṃsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

०पाद्वि^० r . ०पाद्वि^० hdm^1bfbk .—०या च $hr^3bfbkr^2r^6r^7$, ०या तु r .—नरा^० r $bfbk$, नसं f , नारा^० hd .—समस्येते $hm^1r^3kr^2$, समस्येते fb , समस्येते r^6r^7 , समस्येते r .—०वत्सु $m^1rbr^6r^7$, ०वत्स fk , ०वत्स hr^3 .—तु $hm^1r^3br^6$, तु fk , च r^7 , इह r .

^a See above, ii. 155, note ^b.

^b That is, Tanūnapāt and Narāsaṃsa.

32. The (stanza) containing Narāsaṃsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद् fr , वा स्वा bk , चास्वा hr^3r^6 , च स्वाद् m^1 .—०या च $hr^3fkr^2r^6r^7$, ०ये (प्र^०) b , ०येह r .—नक्रामो वा $hm^1r^3bfbkr^2r^6r^7$, यवा या स्वाद् r .—भूतिमिच्छेद्वापि यः $hm^1r^3br^2r^6r^7$, भूतिमिच्छे तयापि यः fk , भूरिमिच्छति वापि यः r .

^a That is, the stanza containing Tanūnapāt.

^b That is, apart from their usual sacrificial application as Āpri stanzas.

33. The hymn, 'Hither with these' (*aiibhih*: i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatri metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमेभिर्यद् h, सूक्तमेभिर्यद् m¹r³fr²r⁵r⁷, सूक्तमेभिर्य k, इति यत्वेभिर् r.—शक्षते hm¹rb, वाक्षते fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीद् hm¹r³, पिबेतीमं r²r⁵r⁷, पियेतीनं bf, इतीद् तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

^a That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhih*), then again in two (11, 12) 'with *Ṛtu*'^a.

चतस्रवृत्तुभिः सह r, चतस्रवृत्तुभि सह b, चतस्रवृत्तुभिः सह fk, चतस्रवृत्तुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm¹bfk, by २ in b.

^a This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1–4 and 6, while 5 contains *ṛtūñr*; *ṛtubhih* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve Praiṣas for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note ¹².

8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the *Ṛtus*, and in the hymn of *Gr̥tsamada*^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm¹.—35, 36 omitted in r¹r⁴r⁶.

^a That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, *Prolegomena*, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first ^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr ^b with the third, and Agni with the fourth;

चतुर्थी चाग्निमेव च $m^1 r^3 br^2$, चतुर्थी चाग्निमेव च hd , चतुर्थ्य चाग्निमेव च fk , अपिन्तु परया ततः r .

^a With *mukhyayā*, compare *mukhe tu yā*, v. 1. ^b On Tvaṣṭr in the R̥tu hymns, cp. above, iii. 15.

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four ^a beginning with the seventh (7-10) Agni Draviṇodas.

† $hdm^1 r$, पञ्चम्यां bfk .

^a *Caturbhiḥ*, agreeing with *saptamyādyaḥbhiḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the R̥g-veda is to be known from authoritative statement ^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark ^b.

च लिङ्गतः $hm^1 r bfk$, तु लिङ्गतः $r^1 r^4 r^6$.—ह्यासां $hb fkr^2 r^5 r^7$, यासां m^1 , प्यासां r .—
देवतं $hm^1 r bfk$, देवताः $r^1 r^4 r^6$.

^a Cp. below, iii. 109. ^b That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises ^a.

एकादश्या $hdm^1 fr$, एकादश्यां bk .—रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by ८ in $b fkm^1$, not in hd .

^a In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhakta-stuti*).

बहुदेवे द्विदेवे hm^1r , बहुदेवते द्वन्द्वे bfr^2 , बहुदेवताद्वन्द्वे $r^1r^4r^6$.—गुणैर्वा hm^1rbfk , गुणैः स्वी $r^1r^4r^6$.—विभक्तस्तुति तद् r , विभक्तस्तुततद् fk , विभक्तस्तुतिमद् b , विभक्तस्तुति तद् hdm^1 , समस्तस्तुति तद् $r^1r^4r^6r^2(?)$; cp. v. r. below, iii. 82; विभक्तस्तुति: in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29. ^c Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutit* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

चिविधानि hm^1r , चिविधा वे b , चिवेधा वे fk .—पृथक्स्तुति h , ंति: dm^1bfr (cp. ंस्तुतीद् in 40 and ंस्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्स्तुतीति hm^1bfr , ंस्तुति तु r .—विश्वे: स्वी: hm^1r , विश्वे स्व: f , ंस्व: k , विश्वेस्वी: b .—कर्मवैर्गुणैः hm^1rbfr , स्वकर्मभिः स्तुतः $r^1r^4r^6$.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्व यद् rm^1 , उद्दिश्व वद् hdb , (विश्वो) नद्दिश्व वद् f , विश्ववद् k .—देवांस्तुति hm^1bk , देवां स्तुति f , देवांस्तु यच्च $r^1r^4r^6$.

45. But (the term^a does) not (apply) at the beginning of the hymn to Bhaga^b, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'^c (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)^d, in (regard to) oblation (and) sacrifice^e (*makha*);

भागस्व सूक्तादौ hdm¹r³bfr²r⁵r⁷, भागो स्वसूक्तादौ r⁶, भागोऽस्वसूक्तादौ r (cp. 51).—°वीषसेषु वा br⁵, °वीषसेषु वा hm¹r³, °वीषसेषु वा fk, (न सूर्ये) लीषधेषु वा r.—मखे hdm¹r³bfr⁵, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfr.

^a That is, *vaiśvadeva*. ^b *Bhāgasya sūktāḍau = bhāgasya sūktasya ḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*. ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*. ^d RV. x. 85, to the first stanza of which a similar remark applies. ^e This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)^a, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*)^b may be (used).

प्रवादिषु hm¹r³bfr²r⁵, प्रवादिषु r.

^a That is, when names are merely mentioned and do not imply an invocation.

^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana^a states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm¹rfb, अस्मिन् r¹r⁴r⁶.—प्रसङ्गाद् hm¹r, प्रसङ्गाद् bk, प्रसङ्गाद् f.—परिकीर्तनम् hm¹rb, परिकीर्तितम् fk.—जामकायनः hd, लोमकायनः m¹r, रोमकायनः bfr²r⁶.

^a See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere^a (in the hymn), the seers adore with formulas. That^b (deity) one learned in scripture (*śāstra*) should take note of.

कुतं वापि hm¹r³bfr²r⁵, संसुतवत् r (cp. 81^a).—मनीषदृषयोऽर्चन्ति hm¹r, मनीषदृषयोऽर्चन्ति b, मनीषदृषयोऽर्चन्ति fk, देवतामृषयोऽर्चन्ति r¹r⁴r⁶.—बुधेत dr, बुधेत b,

बुधेति m^1 , बुधेति fk , बुधे b . — शास्त्रवित् $hm^1r^3bfr^2r^6r^7$, शास्त्रतः r .— 48^{ab} is nearly identical with iii. 81^{ab}.

^a Cp. the next śloka; also i. 22.

^b The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदौ हि m^1bfk , आदौ तु r , आदौ hd (no particle).—मध्ये चान्ते च b , मध्ये चांते च f , मध्ये च वान्ते च hd , मध्ये च वतिषु m^1 , मध्ये वान्ते च r .—पृथक्त्वेषु $hd r^3r^6$, पृथक्त्वेषु m^1r^7 , पृथग्दृषु fk , विधावृषु i .—कर्तृभिः $h^1r^6m^1fr^7$, कर्मभिः kr .—ऽख्यनपदिष्टानि $hb f$, ऽख्यनपदृष्टानि m^1 , ऽख्यनपदिष्टानि r , ऽख्यनपदिष्टानि k .—कृचित् hm^1rbfk , वृत्तवत् $r^1r^4r^6$.

^a That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29).

^b That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b; since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm^1r , कर्मैव ताव सावित्रीयां fk , कर्मैव ताव सावित्रीभ्यान् b .—यदेतुः सप्यनद्वाही $hm^1r^5r^7$, यदेतुसमद्वाही fk , यदेतुसद्वाही b , यदेतुसप्यनद्वाही r .—बोद्धा दोगध्यासुरेव वा hm^1r (च m^1), बोद्धा दोष आसुरेव वा fk . बोद्धा देगृन्वा-सुरेव वा b .—The end of the *varga* is here marked by 90 in $hdm^1b fk$.

^a The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7.

^b Cp. below, iii. 78;

see also i. 7: *stutis tu karmaṇā* &c.

^c In VS. xxii. 22: *dogdhri dhenur vopdhānadvān āśubh sapṭh*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aiibhiḥ*, i. 14):

भागे यत् hb , भोगे यत् m^1 , भागे यः r , भासे य fk .—ऽदीनश्चसंयुती hm^1r , ऽदीनश्चसंयुती $r^1r^4r^6r^2$, ऽदीनश्चसंयुती f , (मि)वाद्याश्चसंयुती b .—वैश्वदेवे bfr , ऽदेवो hd .

^a That is, in the first stanza; see above, iii. 45.

^b That is, in the first stanza.

^c See above, iii. 33: *āgneyam sūktam . . vaiśvadevam itocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas^a at the beginning and end (of a hymn)^b, he (the seer) from association (*pratiyogāt*)^c or on occasion (*prasāṅgāt*) praises another deity at the same time^d.

न्या सुवृचः d, न्या सुवृचः h, न्या सुवृचः m¹, न्याः सुवृचः r³r⁵r⁷, न्या सुवृचिः b, न्या सुचं नृभिः f, न्या सुवं नृभिः k, न्यां सुवृचिः r.—प्रतियोगात् m¹r³r⁵r⁷, प्रातियो-
गात् hd, प्रातयोगात् f, प्रातयोगात् k, प्रातयोगात् br.

^a That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

^b Cp. above, i. 22, and below,

v. 171. ^c The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

^d That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)^a is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasāṅgena*) is to be recognized as incidental (*nipātini*)^b.

वदन्त्यवादान् hrbbk, °दात् m¹, वदन्त्यर्थादाः r¹r⁴r⁶.—53^c omitted in fkm¹.

^a Cp. *artham bruvantam* in i. 9.

^b Cp. above, i. 17, 18.

54. In four ways^a (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis^b is indicated (*nirdiṣṭa*)^c

चतुर्धा भण्यते तस्मिन् hd, चतुर्धा भण्यते चास्मिन् r, चतुष्टा हन्यते तस्मिन् b, न तु
वाहन्यते r¹r⁴r⁶.—सूक्ते वा hdr³, सूक्ते चा b, सूक्ते वै r.—54^{ab} is omitted in m¹fk.—
सर्वास्तु hm¹r, सर्वास्तु bfk.—ऋषीन् hm¹rb, ऋषिन् fk.—सुवृचिः hdr, सुवृचि f,
सुवृचि m¹b, सुवृचिन् k.

^a That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

^b This,

I suppose, is meant for a paraphrase of *viśvān devān*.^o This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Bṛhaduktha^c, Manu^d, Gaya^e, Rjīśvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथिर् r b f k, °धिस्त्व° m¹ d, °धिस्त्व h. — °गस्त्वस्त्व h m¹ r, °गस्त्वस्त्व b f k r² r⁵. — बृहदु° h m¹, बृहदु° b f k r. — वसुकर्णश्च h d m¹, च सुकर्णश्च f k r, वसुकर्णश्च b. — शार्यातो r, शार्यातो h m¹, शार्यातो f k, शार्यातो b. — गोतमो लुशः r (= r¹ r⁴ r⁶), मानवो न यः h m¹ b f k, मानवो यमः r³ r² r⁶ r⁷. I have adopted the reading of r¹ r⁴ r⁶ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वेवस्ततः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लुशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r¹ r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (क्षेत्र in i. 126, रद्र in i. 127, दुवसु and अचि in ii. 129); the present I regard as another instance. — The end of the *varga* is here marked by ११ in h b f k, not in m¹.

^a Seer of i. 14. ^b Seer of i. 186. ^c Seer of x. 56. ^d Seer of viii. 27-30. ^e Seer of x. 63, 64. ^f Seer of vi. 49-52. ^g Seer of x. 65, 66. ^h Seer of x. 92. ⁱ Seer of i. 89, 90. ^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya^a, Paruchepa^b, Kaksivāt^c, the son of Gāthin (Viśvāmitra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dirghatamas),

माथिनोर्वसो^b, नाथनोर्वसो f k, माथिरोर्वशः h d m¹, माथिरोर्वशः r, नाथिर्द्वसुः r⁵ r⁷. माथिनोर्वशी must be the correct reading, because there is no seer named माथि, but only माथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as माथिनभार्गवो in viii. 70.

^a Seer of v. 50, 51. ^b Seer of i. 139. ^c Seer of i. 121, 122. ^d Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. ^e Seer of vii. 34-37, 39, 40, 42, 43. ^f All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nābhānediṣṭho* (peculiar enough in this place) we may have a corruption of *nēdiṣṭho*. ^a Seer of x. 100. ^b Seer of i. 164.

57. Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः bm^1r , विहव्य $hdfk$.—कश्यपश्चर्विर् hm^1r , कश्यपश्चर्विर् br^2r^7 , कश्यपश्चर्विर् f , कश्यपश्चर्विर् k .—पार्थो m^1rbfk , पार्थो hm^2m^3 , पार्थो $r^1r^4r^6$.—दक्षमुतादिति: hdm^1 , ^aमुतादिति: b , ^bमुतादिति: f , ^cमुतादिति: r , ^dदक्षमुतादिति: $r^1r^4r^6$.

^a Seer of x. 128. ^b Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. ^c Seer of v. 44. ^d Rājendralāla Mitra, reading *nāmayaḥ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. ^e Seer of iv. 55. ^f Seer of i. 3. 7-9. ^g That is, Tāva Pārtha, seer of x. 93. ^h That is, Aditi Dākṣaṇī, alternative seer of x. 72; cp. Sarvānukramaṇi; Āraṇukramaṇi x. 29.

58. Juhū^a, and the seer Gṛtsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusidin^g, and Trita^h;

चर्विर् bfd r, चर्विः m^1 , चर्विः hk .—देवाः सप्तर्षयश्च hm^1r , देवाः सप्तर्षयश्च r^6r^7 , देवोः सप्तर्षयः ch , देवोः सप्तर्षयश्च fk .—यमो सिन्धापसः b , यमो सिन्धापसः f , यमो सिन्धापसः k , तापसोऽग्निर्चर्विः r , यमो सिन्धापसः $hdr^3m^1r^6r^7$. I have preferred the reading *अग्निस्सिन्धापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharina, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthin, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

^a Seer of x. 109. ^b Seer of ii. 29, 31. ^c Seers of x. 137. ^d Seer of x. 14 and part of x. 10. ^e Seer of x. 141. ^f Seer of i. 106, 107, alternative seer of i. 105. ^g Seer of viii. 83. ^h Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest^a separately (*pr̥thak*)^b, and Viṣṇu^c, and Nejameṣa^d, and he who is Samvānana^e by name.

बन्धुप्रभृतयस्यैव hdm¹r, बन्धुप्रभृतयस्यैव b, बंधुप्रभृतयास्यैव fk.—संवननस्य m¹rbfk, hr³.

^a Seers of v. 24 and x. 57-60. ^b That is, in v. 24; cp. Ārśānukramanī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i.e. each the seer of one stanza. These statements are repeated in the Sarvānukramanī. ^c The seer of x. 184. ^d The seer of the khila after x. 184. ^e The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaiḥ*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹rbfk, सर्वा r¹r⁴r⁶.—अयं च hm¹r, अयं चा fk, अयं वा br⁵r⁷.—युक्तिषु hm¹r, युक्तिषु bfk.—60^b = 43^d.—The end of the *varga* is here marked by १२ in hdm¹bfk.

^a That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra^a, because of his being the giver of strength and wealth^b.

पार्थिवो dm¹rfk, पार्थिवे hb.—द्रविणोदो पिः br¹r⁴r⁶, °दापिः hdm¹rfk (cp. the various readings in 62 and 65).—दातुत्वादेवे hdm¹r, दातित्वादेवे bfk.—वलवित्तयोः hdm¹r, वलवित्तयोः b, वलवत्तयोः fk.

^a Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. ^b Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda^a; for he is the giver of strength^b;

B and he is produced by strength, (that is) rubbed^c (*mathyati*) by the seers at the sacrifice.

द्रविणोदो पिर् hdm³b, °दापिर् m¹m²rfk.—The five lines, 62^{cd}-64, are to be found in bfk r²r⁵r⁷ (=B) and m¹ only; they are omitted in hdm²m³r (r¹r³r⁴r⁶)=A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मथ्यत्यु° m¹, बलेनायमथ्यत्यु° fk, बलेनायमथ्येत्यु° r²r⁵r⁷, बलेनायमथ्येत्यु° b.—Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself.

* I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇodu* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25).^b Cp. above, ii. 25. ° Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)^a, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them^b (oblations); hence they themselves are wealth-givers (*draviṇo-da*)^c.

द्रविणं m¹bfk, द्रविणां r²r⁵r⁷.—हविषो r²r⁵r⁷, हविष्यो b, हर्षस्यो fk, हर्षस्यो m¹.—
तत स्वयम् m¹b, ततः स्वयम् rfk.

^a Cp. ii. 25 and Nirukta viii. 1. ^b Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātāraḥ*. ° The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) *Draviṇodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b; or because he was produced from the middle^c (Agni).

ऋषीणां पुत्र br (Nirukta viii. 2), ऋषीपुत्र fk, ऋषिपुत्र m¹.—हविषां bfk r²r⁵r⁷, इति
विषां m¹.—सहसो यज्ञो m¹fk, सहसो यज्ञो b, सहसोपहो r.—यतो वज्रं r²r⁵r⁷, यते यज्ञे
m¹bfk.—द्राविणोदसः fr⁵, द्रविणोदसः m¹bkr²r⁷.

^a Cp. Nirukta viii. 2: *yatho etad: agniṃ draviṇodasam āha itī: ṛtvijo 'tra draviṇodasaḥ . . te caināṃ janayanti, 'ṛṣiṇāṃ putro adhrāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note 2. The words *ṛṣiṇāṃ putraḥ* occur in VS. v. 4. ^b Agni is often addressed in the RV. as 'sahasas yaho', i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasas sūnam, sahaso yahum*. The expression *sahasas yaho* is used in explanation of *ṛṣiṇāṃ putraḥ*, as the priests produce Agni by means of strength (see above, 62). ° That is, he is *Draviṇodasa* as derived from *Draviṇodas*; cp. Nirukta viii. 2: *athāpy agniṃ draviṇodasam āha: eṣa pumar etasmāi jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then^a that he is called 'Draviṇodas': it is only in (hymns) addressed to Agni that mention of *Draviṇodas* appears^b.

द्रविणोदायिर् hdm¹r.—आयेयेष्वेव दृष्टान्ते hr³m, °ष्ववदृष्टान्ते r.—प्रवादा द्रविणो-
दसः hdm¹m²m³, प्रवादाद्रवि° r (Nirukta viii. 2: *प्रवादा द्रविणोदसः*).—This śloka
(65) is found in A MSS. only, hdr³r (presumably r¹r⁴r⁶). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65^{ab} is very tautological immediately after 62^{ab}, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

^a That is, when he is terrestrial. ^b Cp. Nirukta viii. 2: *ayam evājñir draviṇodā itī śākupūñir: āgneyeṣv eva hi śukteṣu draviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रेह hm¹r, नवकस्त्रा त्वा b, नवकस्त्रा द्वा r⁶r⁷, नवकस्त्र त्वी f, °स्त्र त्वा k.— तस्त्रोत्तरं च hm¹, °रं तु r, °रे च r¹r⁴r⁶, °रेति b, °र ति fk.— The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m³. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of i. 16 (*ā tvā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṃbandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, °धा: r.—
स्त्रानलोकयो: hmr, लोकस्त्रानयो: bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a: on this principle (*iti*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्यां hmr, प्राजापत्यां b, प्रजापत्यां fk.—तथेष्टः स्वादिति hdm, तथेष्टः स्वादिति r, तथा पश्यानि bfk.—69^{ab} reads thus in r⁵r⁷: यानि तथेह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च षट् चाव्यान्व hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह वषट्कारानि r⁵r⁷.—एषां चाद्या hdm, एषां चाद्या: r, तेषां स्वाद्य: r⁵r⁷k, तेषां स्वाद्य f.

^a For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. ^b That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B):—Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (h¹d¹r¹r³r⁴r⁶) and m¹; it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half ślokas.—सप्तति: hdm¹b, सप्तभि: r, सति fk.—कथ hm¹rb, कथ fk.

^a Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इक्षस्यति^r m¹, इक्षस्यति h, इक्षस्यति bk, इक्षस्यति^r fr, इक्षस्यति^r r¹.—ततस्तु hm¹r, ततस्तु b, ततस्तु r²r⁶, ततस्तु fk.—तृतीयान्ते तु hm¹r, तृतीयान्ते च bk, तृतीयान्ते च f.—प्रथमं bfk²r⁵r⁷, चतुर्थं hm¹r.—The end of the *varga* is here marked by १४ in fb¹dm², not in m¹k.

^a That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

^b That is, Brahmanaspati, to whom (or Brhaspati) several hymns are addressed. ^c The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāḥ*; for no hymn as a whole is attributed to either Ka or Sadasaspati. ^d That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtiya*, and immediately followed by *pañcamam*.

^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*āśnute*)^a him.

Now certain people (*ete*)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. *लेनं* m¹r¹r⁴r⁶, *लेन* hd, *तष* bfr. — *न सूक्तं नाय* r, *न सूक्तं नाय* bfr, *सूक्तं नापि* r¹r⁴r⁶, *सूक्तं नानाय* hdr³m¹m²m³. — *अगुं* bfr, *अचो* hdr¹r³r⁴r⁶m¹m²m³. — *अयते* bfr, *अयते* hr³r¹r⁴r⁶, *अयते* m¹m²m³. This points to *न सूक्तं नायगुच्यते* as the original reading of B, and *सूक्तं न नायचोऽयते* as that of A (but in the latter case *लेव*, not *लेनं*, must have been read). — *देवतानां* m¹br, *देवानां च* hd, *देवानां तु* k, *देवानां* f (no *तु*).

73. *तदाह* bfm¹r, *तदाह* hd. — *एष* hdr³bfr²r⁵, *एष* m¹r

^a Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *eke*.

^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास hm¹r, *तेरेवास* प्र^o bfr²r⁵r⁷. — *कल्पन्ते* m¹r bfr²r⁵r⁷, *कल्पन्ते* hd. — *अग्नेरयम्* hm¹r³r¹r⁴r⁶, *अग्निः परम्* bfr.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह m¹bkr, *अकेनेह* f, *अकेनेह* hd, *अकेनेह* r⁵r⁷. — *साहचर्यान्तु* hm¹r, *अचर्यान्तु* bfr⁵.

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यमं चैव m¹, *माध्यमं चैव* hdr, *मध्यमं लेव* b, *मध्यमं लेवं* r²r⁵r⁷, *मध्यं लेव* fk. — *पार्थिवस्त्वैव* hm¹r, *पार्थिवस्त्वैव* br⁵r⁷, *पार्थिवे स्त्वैव* f, *पार्थिवे स्त्वैव* k. — The end of the *varga* is here marked by १५ in hdm²m³bfr.

^a In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam madhyamād evam avakṣyat?* ^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*.

Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

इयसे पीतये चेति hm^1fk , भूयसे वीतये चेति r , ऊयसे तीतये चैतद् $r^1r^4r^6$.—वैद्युते न तदस्मि हि hm^1r , वैद्युते नेत्यतस्त्विह r^2r^5 , वयुते नेत्यतस्त्विह fk .—अथ स्वाद् hm^1r , अतस्मिद् r^5r^7 , अतिस्मिद् fk .—पृथक् पृथक् hm^1r , सुतो सुतो $fk r^2r^5r^7$.—The whole of *varga* 16 (77-82) is omitted in *b*.

^a The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. ^b *gopīthāya pra hūyase*. ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

चायेत $fr^2r^5r^7$, चायते k , जायेत hm^1r .—कर्म कर्मणा hm^1rfk , सूर्यकर्मणा r^5r^7 .

^a The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. ^b RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvitram*. ^c See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvitā bhuvat*: i. 23. 6)^b,

दोग्ध्री धेनुर्वोढानङ्गान् आयुः hm^1r , दिग्धनवाग् लाढानामुप fk .—सन्निः पुरंधिया hm^1f , सन्निपुरं धियाः r , सन्नि तथैव च $r^1r^4r^6$.—शन्नोमित्रीया $hm^1r^1r^4r^6$, वनोमित्रीया fk , वक्ष्यमित्रीया r .

^a This line is quoted from VS. xxii. 22, the last two words *purandhir yoṣā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. ^b That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aibhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीक्षास्य देवताः m¹, परीक्ष्यस्य देवताः hdr², परीक्षं तच्च देवताः r, परीक्षस्य संसवः r⁵r⁷, परीक्षस्यसंसवः fk.—द्विदेववज्रदेवतम् hm¹fk, द्विदेववज्रदेवतम् r.

^a Already referred to above (iii. 51) in this connexion. ^b That is, Devatā-dvandvas imply the praise of two or more gods.

^c *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidaivata-bahudaivatam*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संसुतवत् hdr, संसुतं यत् f, संसुतस्यत् k (cp. the v.r. in iii. 48).—द्विदेवते hd, द्विदेवतं m¹, द्विदेवते rfk.—81^{ab} is possibly an early interpolation, as it is almost identical with 45^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. ^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)^b.

In benedictions (*āśirvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विमक्तं hrfk (cp. v.r. in iii. 41; Nirukta vii. 8 has विमक्ति^०).—वज्रवज्रवज्र hm¹r, वज्रवज्रवज्र r⁵r⁷, वज्रवज्रवज्र fk.—यत् fkr⁵r⁷, तत् hm¹r.—संज्ञासु hdm¹, *ज्ञासु r, *ज्ञासु f, *ज्ञासु k.—ऽज्ञासु hm¹fr, *ज्ञातु k.—ह hm¹fk, हि r²r⁵r⁷.—वज्रवज्र hdr,

वज्रवत्सव m¹, वज्रवाच fk, वज्रवाच्य r²r⁵r⁷.—द्विपदे यच संसुती hr³m¹r¹r⁴r⁶, द्विवह्वी यच संसुती r, द्विवेदे यच संसुती fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154.—The end of the *varga* is here marked by १६ in hdm¹fk.

* See the definition of *vibhakta-stuti* above, iii. 41. ^b I take *bahuṣu* to be parallel to *doidaivate*, and *abahuwat* to *ekavat*. ^c The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93.

17. Story of the R̥bhus and Tvaṣṭṛ.

83. In former times^a there were three sons of Sudhanvan, son of Āngiras, (viz.) R̥bhu, Vibhvan, and Vāja^b; and they became pupils of Tvaṣṭṛ.

The reading of 83^{ab} in the text is that of hm¹r, आसन्सुधन्वनः पुत्रास्त्रय अङ्गिरसश्च ये r²r⁶r⁷, आस सौधन्वनः पुत्रास्त्रय अङ्गिरसश्च ये fk, अयत्सुयधनपुत्रास्त्रयसीमिरसश्च ये b.—वाजस hm¹r, वायुश्च b fkr².—स्वपुत्र तेऽभवन् hr³m¹b fkr²r⁵r⁷, ते स्वपुत्रेव च r.

* The following story about the R̥bhus making the cup of Tvaṣṭṛ into four is related as an introduction to the R̥bhu hymn i. 20. ^b Cp. Nirukta xi. 16 (on RV. i. 110. 4): *r̥bhur vibhvā vāja iti sudhanvana āṅgirasasya trayāḥ putrā babhūvuḥ*.

84. Tvaṣṭṛ instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them^a.

* That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुः hm¹r, त ततश्चक्रुः b, ततश्चक्रुस्ततश्चक्रुः f, ततश्चक्रुस्ततश्चक्रुः r⁵r⁷.—तु hdm¹, च b fkr.—85^{ab} comes after 89^{ab} in r.—धेनुं सर्वदुर्वां m¹r (सर्व^० and सर्व^० r), धेनु सर्वद्वयां fk, धेनु सर्वद्वयां b.—अमृतं r, अमर्ते (शवर्) b fkr, (०ः)ऋतेः m¹.—85^{cd}-89^{ab} in Bm¹ only.

B 86. of Bṛhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

बृहस्पतिर्यान्विभ्यां m¹, बृहस्पतयेऽन्विभ्यां br, बृहस्पते ऋभ्यां f, बृहस्पन्विभ्यां k.—
चिवन्धुरम् r, चिवन्धुचम् fk, नृवन्धुरम् b, सर्वन्धुरम् m¹.—इन्द्राय च हरी br, च इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m¹.

* That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as^b had been said, gladdened by him^b.

एवं चमसमित्युक्ते b, एवं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m¹.—
ज्येष्ठ आहितयो दिवि m¹, ज्येष्ठ आहितयो दिवि b, ज्येष्ठ आहितयो दिवि f, ज्येष्ठो ब्रावि-
त्यचाह च r.—उक्ता m¹fr, उक्ता k, उक्ता b.—तेन m¹, तच्च r, त b, न -- fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in b (because the sixteenth *varga*
is omitted).

* Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four.

^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus)^a.

चैव bfr, येव r.—देवदेवः m¹b, देवदेव kfr.—°मक्य्य चमृ° m¹, °मक्य्य मृ° fk,
°मक्य्यामृ° b, °मक्य्य चामृ° r.

^a Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आद्यान्वयोर् bfr, आद्यान्वयो r, आद्यान्वयोर् m¹.—बहुवत्सुवः f, बहुवत्सवः r, बहु-
वत्सुतः b, बहुवत्सुताः m¹ (cp. Nirukta xi. 16: बहुवन्निगमाः).

* That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣām prathamottamābhyāṃ bahuvan niṣamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhvan*, is used. ^b Cp. RV. i. 20. 8: *abhaṅanta bhāgam deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. ^c The word *tañh* would refer to *sarvān devān* (= *viśvān devān*) in B (88^c), but to *viśveṣām* (85^a) in A, as 85^{cd}-89^{ab} are omitted in the latter.

90. And Indra drank Soma with them^a (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows^a and consists of eight stanzas, is their praise.

सवने सह m¹ fkr, सवने: सह h d.—इदं सुक्तं hm¹ bfk, इदं सुक्तं r.—अयम् hr³ m¹ r¹ r⁶, अयम् b fkr.—अष्टकं hr³ m¹ br⁵ r⁷, अष्टकं f, अष्टकं k, आभवे r.

^a That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनी hm¹ r, ०दितोऽश्विनी fk br⁵ r⁷.—सावित्र्यश्चतस्रश्चाप्युत्तरा: hm¹ r³, सावित्र्यश्चतस्रोऽप्यत उत्तरा: r⁵ r⁷, सावित्री तिस्रश्चाप्यत उत्तरा: br, [सा]वित्रीतिस्रश्चाप्यत उत्तरा: fk. The Sarvānukramaṇī has both सावित्र्यः and चतस्रः; cp. Śaḍguru-śiṣya.

^a That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One^a (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकामिदं तु देवीनां h d m¹, एकामिदं तु देवानां r, एकामिदं च देवीनां r⁵ r⁷, एकासी द्वे च देवीनां b, एकास्ते देवदेवानां fk. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमिदं देवीनामेका. The Sarvānukramaṇī has अमिदं द्वे देवीनामेका.—द्वादशो, द्वादशो fk, द्वादशो h d m¹ r.—अपायी

$r^2r^5r^7$, च आपेयी hdr, चापीयी m^1 , वापायी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm^1r , ताः पृथक् $hr^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

^a We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghr̥ṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*atah*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)^a is addressed to Viṣṇu.

दे च स्वात् hdr, मही दे b, मही f.—सोनेत्यृक् h, सोनेतृक् m^1 , सोनेत्ति f, सोनेत् b, सोनादिस् r.—पार्थिवी स्मृता hfr⁵, पृथिवी स्मृताः b, लेव पार्थिवी r.—देवानां वात इत्येषा hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāh*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4-6), also (one) for Indra accompanied by the Maruts (7-9);

द्वाभ्यां $hr^1r^3r^4$, ताभ्यां bfr^2r^5 .—परम् hdr, परः bfk.—तृचो $r^3r^5r^7$, त्रिचो hbfk,

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūṣan Āghr̥ṇi (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghr̥ṇi*: a skin full of curds^a.

तृचो $r^3r^4r^6m^1r^5$, त्रिचो hbfk.—आघृणये तृचः r, आघृणयेति च bfk¹², आघृणिरित्यृक्: hm^1r^3 .—आसक्तो b, असक्तो m^1fr , अशक्तो k.—दध्र f, दध्नः r, दध्नधा b.—पूर्णे इती रथे fk, पूर्णे दती रथे b, पूर्णे इती रथे r, पूर्णे दतः रथे r^5r^7 .—The four lines 95^a to 97^a are wanting in A.

^a *Āghr̥ṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-hr̥ṇi*, the meaning of *hr̥ṇi* not being stated.

B 96. Therefore (*tat*) he is praised as *Ā-ghr̥ṇi*; hence he is lauded (*riḅhyate*) by singers (*kiṇi*)^a. For as their skin (*dr̥ti*) is full of mead, the suppliant (*ar̥thin*) also approaches the *Ās̥vins* (in the same way)^b.

आघृणिस^{m¹fk}, आघृणैस्^b, आरुणिस^r.—तसुतः^{m¹}, तसुषः^{fk b}, तसुतः^r.—कीरिमी रिभ्यते^{m¹}, गोरिमी रिभ्यते^{fr²b}, गोरिमी रिभ्यते^k, स गोमि रिभ्यते^r.—ततः^{m¹bfr²}, चतः^r.—पूर्णी^r, पूर्णः^{fk}, पूर्ण^b.—दृतिर्^r, दृतिम्^{fm¹}, दृतीम्^b, दितिम्^{kr²}.—अर्धेति^{m¹}, अर्धेति^{fk²}, आर्याति^b, अर्धोति^r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but *m¹*. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā riḅhyate vasyajhaik*. Cp. Geldner, *Vedische Studien*, iii. p. 176. ^b That is, *Pūṣan*, having a skin (*ghr̥ṇi* = *dr̥ti*) filled with curds on his car, is prayed to as the *Ās̥vins* are who have a skin (*dr̥ti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartaniṃ madhunā*: iv. 45, 3^o).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23^{ab}); the last in addition to the (preceding) half (23^{cd}, 24) has *Agni* as its deity.

आ वर्तनिं^{bfr}, आ वर्तनीं^{m¹}, आ वर्तनीं^k.—दृतेरिव^{m¹fk^r}, दृवरिव^b.—अधर्धा-
न्या^{bfr²r⁵}, अधर्धान्या^{hr³} (अन्वाधर्धा^o *Sarvānukramaṇi*). I have here assumed a corruption by the transposition of *i* and *e* in *दृतेरिव* for *दृतिरेव* (cp. R, note ⁶), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in *hdm¹bfr*. The numbering is thus resumed after the omission of १७ and १८ in *hd*, where these three *vargas* (17-19) have an aggregate of nine śloka only.

^a That is, in the fourth pāda of x. 45. 3: *dr̥tiṃ vahethe madhumantam āvōnā*.

20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to *Ka* (1), there is (then) a stanza addressed to *Agni* (2), a triplet (next) to *Savitṛ* (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to *Bhaga*.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to *Varuṇa*.

काव्यावापेयी ऋक् hdm¹, काव्यावा आनेय्युक् r, काव्यावापेर्षक् b, काव्यावा सपे ऋक् fk.—परं हि यच्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्यनमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kāthhakra, but Bhāguri (thinks) of Indra (alone).

यचेति fkr⁶r⁷, यचिति b, यचेती⁰ hm¹, यास्वेद्दे r.—ऋक्षूखयो hm¹, चिद्रोख-
नयो: r, सुसोखोखन् b fkr⁶r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Śaḍguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavaniya*) or Soma^c.

वर्माधिषवणीयं वा hdr (Śaḍguruśiṣya, Sāyaṇa), वर्माधिषवणीये (वा?) r⁵, द्वे वर्म-
षधिषवणे b, द्वे वर्मषधिषवणे fk.—सोमं वाक्वा प्रशंसति hm¹r (Śaḍguruśiṣya, Sāyaṇa),
सोमोपाक्वा प्रशंसति bk, सोमपाक्वा प्र^o f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. ^b According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe*: *tena colūkhala-samuccayaḥ*: *mantra-liṅga-samvādāt*. The Sarvānukramaṇī has *yac cid dhy aulukhatyau*, *pare* (7, 8) *mausalyau ca*. ^c There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya gntiā carmapraśaṅsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^c is quoted by both Śaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सखेतु° MSS. and r.—चाश्विना तुचात् m¹, चाश्विनातुचात् r, आश्विना तुचात् hfk b, आश्विनं तुचम् r⁶.—आश्विनादुत्तरः hr, अश्विनादुत्तरः m¹, आश्विनितुत्तरं bfr⁵ r⁷, आश्विने सुत्तरं fk.—कस्त उषस्यस् h d, कस्त औषस्यः r⁵ r⁷, कस्त औषसस् b, कस्त औषोषसस् fk, त्वन्य उषस्यस् r. The Sarvānukramanī has the form उषस्य here: परी तुचावाश्विनी-

—The end of the *varga* is here marked by २० in m¹ bfk.

^a Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvinau* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvinau* is here represented by *āśvinā*, which I have preferred to read before *īcāi*, as it is better that *uttaraḥ* should be immediately preceded by its ablative.

21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)^a rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वं h d r, सर्वं b f k.

^a Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-vāda*).

यत्वं hr³ fkr² r⁵ r⁷, यत्तम् b, सूक्तम् r.—ऐन्द्रे च hr, ऐ एतद्रे द्वे b, एद्रे द्व f.—अस्ते र्यवाद् h r b, अस्ते र्धवाद् m¹, अस्ते र्यवाद् fk.—०द्रस्तेति तु hr, ०द्रस्तेति b, ०द्रस्तेति fk.

^a That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yaśyām* (*devatāyām*) *vadat* *artha-vādān*.

105. (In) 'I invoke' (*hvaṃyāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuna, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽपथे r, पादो ग्रथो h, पादो मेयो m¹, पादं पथे b, पादे स्ताप fk.—तृतीयो रात्रिसंस्वावः hdr, तृतीये रात्रिसंस्वावः m¹, रात्रिं सुता तृतीयेन b, रात्रिः सुता तृतीयेन r¹, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31-35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पद्यैतानि hdm¹, पद्येमाति bfk.—दृष्ट्वा hm¹ r¹ bfk r² r¹, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk r¹.

^a Cp. Āṅgīraskramanī i. 11.

^b Loc. cit. : aṅgirasah śatap.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (*krīḍam*: i. 37) are to the Maruts^a. 'Stand up' (*u' tistha*: i. 40) is addressed to Brahmapaspati. 'Whom they protect' (*yaṁ rakṣanta*: i. 41) is (composed of) three triplets:

आरुतं hrī, मरुतं f. °त k.—क्रीळं hdm¹, क्रीलं r, क्रीलां fk, क्रीचं r¹, कूलां b.—उत्तिष्ठ B, युक्तुम् hdm¹ r.—I have preferred the former reading because the Sarvānukramanī has उत्तिष्ठ . . ब्राह्मणस्यस्यम्.—The end of the *varṇa* is here marked by २१ in hdm¹ fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramanī has *krīḍam* . . *mārutam* hi, that is, '*krīḍam* (i. 37), as well as, the 'two following, is addressed to the Maruts' (hi by the *paribhāṣā* meaning 'three').

22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पोष्णं सं पुषन्वद्भौजस् hm¹, पोष्णं स पुषन्वद्भौजस् r, पोष्णं स रौद्व्य षट्पादिति f, पोष्णं सं रौद्व्य षट्पादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वसुतेनात्र hm¹r, वसुतेनास्य B.—संस्तवः hfk, संसृचः b, संस्तवः r.—उक्तमभर्षिणा r, उक्तमवृषिणा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109^{cd}-111 are wanting in A; m¹ has them as well as B.

^a In iii. 39: *ādeśād daivatam jñeyam . . . na śakyam liṅgato . . jñātum*. ^b That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated^a: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संसृताः fkb, इति च सुताः r.

^a This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*liṅgāt*). ^b These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet^a the Aśvins are (here)^b praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)^c. 'Here is Soma, O bounteous ones' (*ayam somah sudānavah*: i. 45. 10^{cd})^d

तिस्रः सौम्यो bm¹, तिस्रः सौम्यौ fk, तृचः सौम्यो r. The Sarvānukramaṇī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—ग्र आयेये b, ग्र अयेये r, ग्र ये m¹fk.—प्रगाथेनाश्विनौ सुतौ r, प्रगाथेने श्विनौ b, प्रागाथिथि मे श्विनौ सुतौ fk, प्रागाथातिमे धे श्विनौ सुतौ m¹.—सिद्धभावा m¹fk, सिद्धभावो b.

^a That is, a couplet consisting of a *brhati* and a *satorphati*. ^b That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādya dvīco 'śvy-uṣaṣām ca*. ^c That is, she is mentioned by name (as well as the Aśvins and Agni). ^d As his *pratīka* seems to be necessary, and 111^{ab} looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *tisrah* and note^b), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities^a. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{cd} is wanting in A and m¹.—यासो r, यासौ b, स्ता fk.—The end of the *varṇa* is here marked by २२ in bfk, after the next line (113^b) in m¹, not at all in h^d.

^a Cp. Sāyaṇa, Introduction to i. 45: *ayaṃ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोषसे hdm¹, सहोषसे bfk r.—संयुतः bfk, संयुतम् hm¹ r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Cp. Sarvānukramaṇī: *antyaś teco rogaghna upaṇiṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Śatarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिर् r⁵, रोगापनुद्धि r³, रोगपनुत्तिम् m¹, रोगोपनुत्तिर् f, रोगोपनुद्धिम् h, रोगोपनुयं r.—द्विषद्वेष r, द्विषद्वेष hm¹ bfk, (अर्धर्चं तु) द्विषद्वेषद् r⁵.—
ऐन्द्रः सव्यः hdr, ऐन्द्र सव्य m¹, ऐन्द्राव्यष्ट r⁵, यांद्र सत्य b, व्य इसत्य f, व्यवी सत्य k.

^a Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नयेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to R̥gvidhāna i. 19. 4: *uttamas tasya cārđharco dviṣaddveṣa iti smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṃ ait tiṣyordhvamahasa (ādityena sahiyasa &c.)*. ^d Savya being

the seer of the group of seven hymns i. 51-57 (see Ārśānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son^a, having assumed the form of Savya in consequence of the seer's asceticism.

इकतो hm¹. इक्षितो b, इक्षतो fk, इक्षन्तो r.—वज्येव hm¹, वजेव r, अज्ये च fk, वज्यो च b.—भुत्वर्षे A, भुत्वर्षे m¹, भुत्वर्षि r, भुत्वर्षे fk.

^a Cp. *Sarvānukramaṇī*: *angirā indratulyaṇ putram ichann abhyadhyaṇat: savya itindra evāsya putro jayata*.

116. Now the seers in the first book are to be known as Śatarciṇs; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)^a.

चुद्रमुक्तमहामुक्ता hr b fk, *Sarvānukramaṇī*, चुद्रमुक्ता महामुक्ता m¹, *Ārsānukramaṇī*, *Sarvānukramaṇī*, r r.—अन्ये hr, *Sarvānukramaṇī*, अन्ये b, अन्ये fk.—मध्यमाः hm¹ b b k, *Ārsānukramaṇī*, माध्यमाः *Sarvānukramaṇī*, *ĀGS.* iii. 4. 2 (शतर्चिनो माध्यमाः . . . चुद्रमुक्ता महामुक्ताः).

^a Cp. *Sarvānukramaṇī*, Introduction ii. 2 (शतर्चिन आद्ये नण्डने अन्ये चुद्रमुक्तमहामुक्ता मध्यमेषु माध्यमाः); *Ārsānukramaṇī* i. 2; ii. 1. x. 1: cp. *BD.*, vol. 1, p. 146, see Roth, *Zur Litteratur*, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*ragāḥ*: i. 59) is addressed to Vāśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

सु विद्यन्तु hdm¹ r, न विद्य तु b, न विद्य तु f, न विद्यु न k.—वह्निमापेयनुत्तरर m¹ b, fk² r⁵ f⁷, अपेयं तु ततः परम् r.—117^{ed} and 118^{ab} are wanting in h d.—The end of the *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmāi*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राण्यसौ ततस्त्रीणि m¹ r, ऐन्द्राण्यस्मा त्रीणि b, ऐन्द्राण्यस्मा इत्रिणि fk.—शशदिनामि hm¹ r, शशदिनानि तु f, शशदिनानि तु b k, षड् द्वेपदानि तु r⁵ f⁷.

119. are ten addressed to the Aśvins^a; (the hymn) 'These' (*imāni*: viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparna hymns^c are praised incidentally (*nipātastutiṣu*).

दशश्विनामीमानीति r⁶fk, दशश्विनामीमानीती^o hd, दशश्विनामानीती^o m¹, दशश्विनामीमानी b.—इन्द्रावरुणयोः सुतिः r, इन्द्रावरुणयोः सुतिः hd, इन्द्रोबुध्नयोः सुतिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇi on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁵r⁷ read:

उपात्तं सप्तमे धर्चं न मेचावरुणं विदुः ।

—दीपयेयास्तु hbfk, सुपयेयास्तु m¹.—याः काश्वि hr³bfr⁵r⁷, वासाश्वि k, काश्वि r.—निपात^o hr, निपाता b, निपाता k, निपाताः fr⁵r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vāḥkhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇi, is Suparna and the deity Indra-Varuṇa. This collection is spoken of in the R̥gvidhāna i. 20. 3 as 'the eleven purifying Sauparna hymns' (*sauparṇāni pavitrāṇi sūktāṇy ākāḥa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, R̥gvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatiṇ yuvoyor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārāyantu madhuno ghṛtasya*.
^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparna* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparna* khilas, Oldenberg, Prolegomena, p. 508.
^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparna hymns are only incidental (*nipātini*, not *sūktabhāḥ* or *ṛgbhāḥ*). *Sauparṇeya* seems to be a derivative of *sauparna*.

120. The following six hymns (74–79), 'Going forth' (*upaprayantaḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ*: i. 79. 1–3) is (addressed) to the middle Agni.

सूक्तानि आ^o r, सूक्तान्वा^o hm¹b, सूक्तानामा^o fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned^a. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,

इत्येति hd, इक्येति b, इक्केति fkr²r⁵r⁷, इत्येति r.—निपातिताः bfr, निपातिनः hm¹.—प्र ये ततः bfr, प्र येत्ततः k, षये ततः b, प्रयत्ततः m¹.

* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyah . . atharvā . . manuḥ . . teṣāṃ nīpāto bhavaty aindruām ŋci.*

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two^a (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9)^b.

चत्वार्या नो hbr, चत्वार्यामी fkr².—वैश्वदेवे hm¹, वैश्वदेवे r, वैश्वदेवे k, वैश्वदेवे fb, इति सूक्ते r¹r⁴r⁶r².—दे देवानां स्तुतिर्मते hd, दे देवानां स्तुतिर्मता r, दे (दे fk) देवानां स्तुतिर्मतः bfk, देवानां स्तुतिश्चत्तरा r¹r⁴r⁶r², दे देवानां स्तुतिं विदुः m¹.—मद्रं r, मद्रं hm¹fk, मद्र b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122^{cd} and 123^{ab} are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २४ in hbfk, but in m¹ after 123^b.

^a I supply *ṛcau* here, and take *punaḥ* to indicate a repetition of *dve* (*ṛcau*). ^b There is no reference to these four stanzas in the Sarvānukramāṇi.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)^a desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तुचे br, तुचो fk, तुचस् hm¹.—मध्यपीष्यते r, मध्यपीष्यते fk, मध्यपीष्यते b, मध्यमिष्यते hdm¹.—After 123^{ab} r adds the following line (omitted in Am¹bfk):

शान्धर्यां शं न इत्येषा वैश्वदेवो ऋगिष्यते ।

—वधिता^a hm¹r, वध्यते br²r⁵r⁷, वध्यते fk.

^a That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīṣomau*: i. 93) is (in) praise of Agni associated with Soma.

श्रीषसम्^b, श्रीषस्यम्^{hm¹r}, एषस्यम्^{fkr²}, एधस्यम्^{r¹r⁴r⁶}.—ससोमस्या^o hdm¹, च सोमस्य^r, च सोमस्या^o fk, च सोमस्या^o b.

125. After Gotama (74-93) the son of Úśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dirghatamas^a (140-164): always (*śaśvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गोतमाद् hdr, गोतमाद् m¹bfk, Anuvākānukramaṇī.—In r¹r⁴r⁶, 125^{ab} reads as follows:

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शस्यते द्वे एवमधीयते^{hm¹r³}, इति ते द्वे एवमधीयते^{r¹r⁴r⁶}, चेत्यमथेतारस्त्वधीयते^{r⁵r⁷}, चेत्यथेतारस्त्वधीयते^b, सस्यथथेतारस्त्वधीयते^f, सस्यथथेमारस्य वीयते^k.—The end of the *varga* is here marked by २५ in hm¹bfk.

^a That is, while the order of the Śākalas is Gotama, Kutsa, Kakṣivat, Paruchepa, Dirghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dirghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalās, as shown by the form in which this śloka appears in the Anuvākānukramaṇī (see BD., vol. i, p. 146): *kutsād dirghatamā ity eṣa tu bāskalakaḥ kramah*. See Kuhn, in *Indische Studien*, i, p. 115, and Oldenberg, *Prolegomena*, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *ṛsisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Angiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{abc}) of the stanza 'Foremost, O Gods' (*pūrva devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदसं^{hm¹r}, जातवेदसं^{b fkr⁵r⁷}.—षोऊशर्चम्^{hdm¹}, षोऊशर्चं^r, षोऊशीर्चं^f, षोऊस्यर्चम्^b.—126^{cd} is found in hm¹r, but is omitted in b fkr⁵r⁷.

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)^a.

The last hemistich (i. 94. 16^{cd}) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah* : i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m¹r.—वाच hm¹r, सुतामा r¹r⁴, सुतामो r⁶.—तु वा षष्ठां r³r⁷, षष्ठां च b (one syllable short), षष्ठां hm¹rf (two syllables short).—पादेषु तृभिः fk, पादेषु सृभिः b, पादः सुतिभिः hm¹r.—127^{ab} in hm¹r (wanting in bfr³r⁷). In r⁵r⁷, the four pādas of the triṣṭubh stanza 126^{ab} and 127^{cd} have been turned into four anuṣṭubh lines as follows :

इमं कृत्स्न आङ्गिरसो ददर्श जातवेदसम् ।

पूर्वा देवास्ततो देवास्त्रिभिः पादेषु संस्तुताः ॥

बोद्धव्यं तथा सूक्ते अगाद् चतुरित्यसौ ।

अन्वेऽर्धं चैव तु वा षष्ठां लिङ्गोक्ताणां स्तुतौ गणः ॥

These MSS. also insert 125^{cd} between the first and second of the above lines.

^a There can be no doubt that 126^{cd} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{cd} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Gr̥tsamada, Vasiṣṭha^b, Nodhas^c, Agastya^d, Vimada^e, Nabhāka^f, Kutsa^g there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदका hm¹r¹r⁴r⁶, नोदके bfr. — नऊद्वतेषु hm¹, द्द्वतेषु dbr, द्द्वतेषु f.—द्विद्वेषु hbfk, द्विद्वेषु m¹.—समानधर्मिणः hm¹r³bfr³r⁵r⁷, समानदेवधर्मीः r.

^a In connexion with the last hemistich (the refrain of i. 94–96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. ^c Seer of i. 58–64 : 58, 60–64 and with the same refrain.

^d Seer of i. 166–168 which end with the same refrain. ^e Seer of x. 21 and 24 : all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . vīvakṣase*. ^f Seer of viii. 39–41, through the whole of which runs the refrain *sabhaṅtām*

anyake same. The name, properly spelt Nābhaka (above, iii. 56; Āṅānukramaṇi viii. 10; Sarvānukramaṇi), has the first syllable shortened owing to the metre. ^a Seer of i. 94–98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa prānathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

श्रीषसायापये h d, श्रीषसापये b f k, श्रीषसापये m¹.—द्विषोदशेऽपये h m¹ r, द्विषोदशे वषं b, द्विषोदशे वर f k.—वेद्यानरस्तेति r f k, वेद्यानरस्तेति ये h d r³, omitted in b.—r has उत्तम after वेद्यानरीयम्.—129^{ed} is omitted in r¹ r⁴ r⁶.

^a Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदसं m¹ h r, जातवेदस्य f k.—सूक्तसहस्रमेक r, सूक्तसहस्रमेक m¹, सूक्त सहस्रमेक k, सूक्तस्य सहस्रामक b.—कश्यपार्थं m¹ r (Sarvānukramaṇi), कश्यपार्षिं b, कश्यपा ऋषि f k.—130 is omitted in A. After 130 Mitra adds from one (r⁶) or two (r⁵ r⁷) of his MSS. three lines not found in A or b f k r²:

वृक्षाया सहस्रचीनां सूक्तं नागाविधं भवेत् ।

नवनवतिः पक्षसा च चक्षुः सप्तशतम् ।

नानादिवतमेकार्षं हन्तोभिश्चिसमुत्पद्यम् ॥

^a The text of the Sarvānukramaṇi on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated lines in R cp. the śloka in Śaṅguruśiṣya on Sarvānukramaṇi i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇi, p. 159. When Śaṅguruśiṣya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Āṅānukramaṇi makes no mention of them. ^c Pādas a c d, though ending like triṣṭubha, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)^a; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by २६ in hm¹bfk.

^a The Sarvānukramaṇī states RV. i. 101. 1 to be *garbhasrāviṇy upaṇiṣat*, and in R̥gvidhāna i. 23. 3 it is described as *garbhāpramocanī*.

27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛki*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी° r, शला° hm¹r³r⁶, शला° b, शिळा° f (cp. RV. सालावृक्).—गा: सर्वास् hm¹r, ता: सर्वास् Br³.—एषावज्रिरे r, एषोप° hd, एषो° m¹, एवाच bfk, एवाच° r⁵r⁷.

^a Cp. RV. i. 105. 18: *aruṇo mā sakṛd vṛkaḥ pathā yantaṃ dadarśa hi*. ^b Cp. RV. i. 105. 17: *tritaḥ kūpe 'vahiṭaḥ*. ^c On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Bṛhaspati heard that (call)^a.

स तच्च सुषुवे सोमं hm¹r, तच्च सोमं सुषावासी bfk r⁷.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac churāva bṛhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman ?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m¹.—तत्त्वतः m¹, तत्त्वत् b, तत्त्वत् r, तत्त्वं fk.—सर्वदृक्तं m¹, सर्वदृक्तं fb, सर्वदृक्तं k, सर्वं दृक्तं r.—क्त्वा m¹fk, क्त्वा b, च r.—वरुणस्त्वार्यम्ना r, वरुणस्त्वार्यमूक्षे° b, रुणस्त्वार्यम्ना° f, कूप-स्त्वार्यम्ना° m¹.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

ब्रूयेष्टकामिर् r, ब्रूये क्तानामि m¹fk, ब्रूये क्तानामिर् b.—ब्रूयितान्यङ्गान्येवामवेक्ष्यम् r, ब्रूयितान्यङ्गान्येवामवेक्ष्यम् b, ब्रूयणान्यङ्गरेत्येवामवेक्ष्यम् fk, ब्रूयणान्यङ्गरेत्येवामवेक्ष्यम् m¹.—सर्वानहं m¹r, सर्वानहं bf, सर्ववह k.—को न पश्यति bfr, को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m¹br, देवा गणास् hfk.—अग्मुस्त्रितस्य hdm¹, अग्मुस्ते तस्य r, आबग्मुस्सस्य bfr²r¹r².—The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्यतिस्त्रितस्यैतत् hm¹r, बृहस्यतिस्त्रितस्यैतं r¹r⁴r⁶, बृहस्यतेसितस्यैतत् f, बृहस्यतेति तस्यैत b.—सूक्तस्य hm¹bfk, सूक्तेन r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣa*.

138. (The verse) 'I praise' (*īle* : i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^cd-25) should be (regarded as) addressed to the Aśvins^a. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

०पृथिव्योर् br⁵r⁷, ०पृथिव्योर् fk, ०पृथिव्याव् hdm¹r.—०लेति आमेयः r, ०लेत्यामेय b, ०लेत्यामेयः r⁶r⁷, ०लेत्यामेयः hdm¹, ०लेत्यामेयनि fk.—रात्र्युषसोः m¹r, ०सो fk, ०स h, रात्र्युषस्ये b.

^a Cp. the quotation in Śaṅguruṣiṣya (p. 93) from the Devatānukramaṇī: *īle dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āsvinaṃ tac ca sūktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citrām* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं $hm^1 r^1 r^4 r^6$, ततः सौर्यं $bfkr$.—स्वन्वे नया Am^1 , स्वन्वे चर्धर्ग r , स्वन्वे चर्धर्ग fk , स्वन्वे चर्धर्ग b . The reading of A is supported by the Sarvānukramaṇī: *antya duḥ-svapnanāśini*; cp. also R̥gvidhāna i. 25. 1; Sāyaṇa on i. 120. 12; Pischel, *Vedische Studien*, i, p. 1.—•नाशिनी Ak, •नाशनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

प्रौषसे पृषुवत्तरे hdm^1 , प्रौषसे पृषुवत्तरे r , प्रयुवः पृषुर्वे अथौषसे b , यवः पृषुर्वे अथौषसौ fk .—दानं च $hm^1 r$, दानं तु $bfkr^5 n$.

* 140^{cd}-150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans^a.

काशीवतं कदित्येति hdm^1 , कशीवतं कदित्याति $r^1 r^3 r^4 r^6$, काशीवतं वादित्वे b , कशीवतं वादित्वेति fk , कशीवता विदित्येति r .—141^{cd} and 142^{ab} omitted in fk ; 141 omitted in n .—परोचं hdr , परोचे br^5 .—The end of the *varga* is here marked by २८ in $hdm^1 b$, but after 141^b in fk .

* It is mentioned as *parokṣavaiśvadeva* in the Kauṣītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans); cp. below, v. 44, 45.

29. Story of Kaksīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*kila*), Kaksīvat fatigued on the way fell asleep within the forest.

स्ननिषयं $hdb r$, स्नं निषयं n .—क्षिप्तं hdm^1 , प्रति br .—142-153 wanting in $r^1 r^4 r^6$ (142^b and 153 both end with the word क्षिप्त).

* That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो $hm^1rn(d)$, भावयव्यसुतो b , भावयव्यसुतो $fkr^5n(ab)$. The reading सुतो is supported by Sūyāṇa (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यसुतः १.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थे in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथेनं $hdfr$, अथेन k , आचेनं b , आहिणं n .—गोचाविरोधतः $hdbfkr$, गोचावरोधतः n .

145. Then after waking him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Āngiras ;

ततः hdm^1 , तदा $b fkr$, तथा n .—145^{cd} and 146^{ab} are omitted in r^5 .

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments ^a,

कन्या $b fkr^5n$, कन्यां hdm^1r .—दशभारविभूषिताः b , दश भारविभूषिताः n , दश भारविभूषिता $f k$, दश भारसमन्विताः r^5 , दिव्याभरणभूषिताम् hdm^1r .—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in bf , not in hm^1k .

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथांश्चावान् b , रथांश्चावान् d , रथांश्चावो b , रथांश्चास r^5n , रथांश्चास $f k$, रथान् r , रथान्श्चावन् m^1 . (The word श्चावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—वीडङ्गान् वे hdm¹r, द्वीनक्षेत्र b, द्वीपिनो द्वे: r⁵n, द्वीपिनो द्वे: fk.
(The word *vidvaṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—धनकूप्यं hdm¹fk, धनकूप्यं r, धनं कूप्यं bn, धनं कूप्यं r⁵. (I have preferred **धनकूप्यं** as a dvandva owing to the following **गजाविकम्**, and because this reading occurs in B as well as A.)

^a The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantaḥ* in RV. i. 126. 3. Cp. critical note on *kanyā daśa* above, 146. ^b A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth^a.

वृषभाणां च hm¹r, ऋषभाणां bfk, शतमश्वानां r⁵n.—एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुत्तरे सूक्ते b, एवं तदुत्तरे सूक्ते fk.—शतमित्यादिनोदितम् hm¹r, शतमित्यादि वोच्यते r⁵, वोच्यते b, सूच्यते fk, ऽवूच्यते n.—The line 148^{cd} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{cd} being taken by the following line in A and m¹:

गवां सहस्रं षष्टिश्च^b सर्वाः खल्वरिधायसः । ^b hdm¹, षष्टिश्च r.

This line must be spurious, as it repeats the sense of 149^{cd}, which is common to A and B. Its inclusion would, moreover, give five and a half śloka to the *varga* instead of five. The line 148^{cd} is more appropriate here, as it interrupts the sense after 150.

^a Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

गवां चैव br, गवांश्चैव hm¹fk.—वधुपाधिकम् br⁵, वध्यताधिकम् m¹, वध्यथाधिकम् hfr, वध्यथादिकम् n.—149, 150 omitted in d.

^a The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chalam aśvān . . vadhūmanto daśa rathā-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kakṣīvat, who obtained ^a (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm¹rbfk, ततः r⁵n.—The end of the *varga* is here marked by ३० in bfm¹, not in hd.

* The accusatives in 149 are of course governed by this *vero*.

31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguḥ* : 125. 2).

The three ślokas 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramaṇī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kākṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kākṣīvat's father, being pleased with the wealth Kākṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kākṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काक्षीवतं m¹, कक्षीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ* : i. 125. 1) had been uttered (by Kākṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguḥ* : i. 125. 2).

प्रातरित्सूते m¹, प्रातरित्सूते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the *Rg-veda*)^b.

यामिः hm¹r, यानि bfk.—राज्ञां hm¹r, राज्ञा bkr⁶.—प्रतीयाद् hdr, प्रतीयात् r⁵r⁷, प्रतीयात् k, ता प्रतीया b.—दाशतचीषु hdr, दाशतचिषु m¹, (सुती) दृष्टा यामु वरिष्ट r⁵r⁷, दृग्दरिष b, दृग्दरीष fk.

^a Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nārāyaṇī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

^b After 154 m¹ adds the following three lines (=iii. 82):

विभक्तसुति तद्विद्याद् बड्ववववव तत् ।
आशीर्वादेषु संज्ञासु कर्मसंज्ञासु देवताः । ७०
वय्या ह बड्वववव द्विपदे यत्र संसृते ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife^a. Śākapiṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संप्रवादो वृचिन् hm¹r¹r⁴r⁶, दे ऋचौ संप्रवादः fk, दे रिचो संप्रवादः b, द्वौ ऋचौ संप्रवादः r.—संप्रवादं r, संप्रवादं bfk, संप्रवादो hdm¹.—रोमशयेन्द्रराज्ञो hm¹r, चक्षामवैव ताभ्याम् bfk, चक्ष स्ता चक्ष वैव ताभ्याम् r²r⁶r⁷.

^a Cp. Pischel, Vedische Studien, vol. i, p. 1.

^b iii. 155-iv. 3^{ab} are quoted in the

Nitimañjarī on RV. i. 126. 6, 7.

156. Śakatāyana thinks that in this couplet there is a story of a husband and wife^a (in connexion) with Indra. Brhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

वृचेऽस्मिन् m¹r³, वृचेऽस्मिन् b, वृचेऽस्मिन् h d, वृचेऽस्मिन् r.—156^{ab} is omitted in fk.—सुतां hm¹r, स तां fkr²r⁵, च तां n.—रोमशां r, रोमसां b, रोमशा h d f m¹, रोमशा k.—राज्ञे hrb, राज्ञो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३९ in m¹ bfk, by २९ in h d.—After इति बृहदेवतायां तृतीयोऽध्यायः (h d r) समाप्तः is added in bfk.

^a According to the Sarvānukramaṇī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Sāyaṇa on i. 126, introduction, and on stanzas 6 and 7.

^b Sāyaṇa also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

1. Bomaśā and Indra. RV. i. 127–136. Praise in the dual.

1. Then the Lord of Bays, the Companion of Śaci (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm^1r , तत्सर्वं Bn .—**०गामायु** hm^1r , **०गामाय** bfn .—**०सहायः** hm^1bfn , **०सखायः** r , **०समेतः** n .—**प्रीत्याच्यन्तं** hdr , **प्रीत्याच्यं** t^m , **प्रत्याश्चिं** t^b , **प्रत्यर्चितं** fk , **प्रत्यर्चितसद्** n , **प्रत्यर्चितोऽसौ** r^6r^7 .—**विधिनेव राजा** hm^1r , **विधिना च राजा** br^6r^7 (**०ज** b), **विधिना च राजा** fn .

2. And the daughter of the Aṅgiras (Brhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

हृष्टा hm^1r , दृष्टा $r^2r^6r^7$, दृष्टा bfn .—**ववन्दे** $bdfk$, **च वन्दे** r , **वन्दे** b .

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाल^० hdf , वाल^० bk .—**तं** hbk , **तां** r .—**जगाद् उपोप मे** r , **जगाद् उपोप मे** hdm^1 , **जगादोपेप मे** f , **जगादो योप मे** b .—**०या सांत्य** hdm^1 , **सान्त्य** $r^1r^4r^6$, **०या शां** b , **०या शां** fk , **०यर्चाथ** r .—**प्रहृष्टः सो न्वब्रजत्** hdm^1 , **प्रहृष्टोवाचब्रजत्** $r^1r^4r^6$, **प्रहरिषादन्वब्रजत्** b , **प्रहरिषादन्वब्रजत्** f , **प्रहर्षादन्वब्रजत्** r . The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed **प्रहृष्टो** into **प्रहर्षाद्**, which leaves the sentence without a verb.—**साथ** $hm^1r^1r^4r^6b$, **सोऽथ** fkr .—**पतिं पतिव्रता** $hm^1r^1r^4r^6$, **पतिं तु साव्रवीत्** r , **पतिं व्रवीत्** b , **पति व्रवीत्** fk .

^a The quotation from the BD. in the Nitimañjari on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129–133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पक्षेन्द्राणि m^1r , पक्षेन्द्राणि $hdbfkr^5r^7$.—०वृगच hm^1r , ०वृगेका r^5r^7 , ०द्रं बिगच b , ०द्रं बिग च f .—०पर्वतो $b f k r$, ०पर्वता $h d m^1$ (as part of the pratika).—त्विक्षं $h m^1$, इक्षं तु $b f k r$, त्विक्षं तु $r^1r^4r^6$.—मेन इह यास्तः $h m^1r^1r^4r^6$, मेने यास्त $f k$, मेने यास्ता b , मेने यास्त एवं r .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अचु सुतः $h m^1r^1r^4r^6$, सूयेतर्षु r , सूयेतर्षो b , ^a^b omitted in $f k$.—पर्वतवद्वि यज्ञो m^1 , पर्वतव्द्वि यज्ञो $r^1r^4r^6$, पर्वतवृद्धियज्ञो $h d$, पर्वतो विद्वि वज्रो b , पर्वतो विद्वि वज्रो r .—द्विवत्सुतो m^1r , द्विवत्सुतो $h d$, द्विवत्सुतो b .—चेन्द्रमाङ्गः $h d m^1$, चेन्द्रमाङ्गः $r^1r^4r^6$, चेन्द्रमाहः b , चेन्द्रमाह r .—आ त्वा वायोर्ध्व b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्धाव $f k$, आ त्वा वायोश्चाथ $h d r^3$, आ त्वाव्योरथ r , आ त्वा यावो चाथ m^1 .—The end of the *varga* is here marked by 9 in $h d b f k$, not in m^1 .

^a The Sarvānukramanī shows that *nava* must be read: *ā tvā ṣaḍ vāyavyam tu . . stīrnam nava, caturthyādyaḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīrnam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*saṁstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (7^{ab}); the rest (7^{cd}) is distributed (in praise)^d.

पञ्च वरुणमित्रदेवा bbk , पञ्च वरुणं मित्रदेवा r .—दिवादिभ्यः $h d r$, दिभ्यः $b f k$, द्विभ्य आथाः r^5 .—परे द्वे $b f k r$, पदे द्वे $h d m^1$.—द्वे द्वे पदे $h m^1r$, द्वे परे $b f k$, द्वे वा परे (संस्तुतो) r^5 .

^a *Divādibhyaḥ kathitābhyaḥ pare dve*; the Sarvānukramanī has *antye līngoktadevatye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*saṁstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). ^c That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣat*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities^a.

असु श्रीषट् bfr⁵, एतसूक्तं hm¹r. —०देवतेषु hm¹r⁶fk, ०देवतेषु b. —The Sarvānukramanī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm¹r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśaḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaisvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्धुचः hm¹r¹r⁴r⁶, संस्रवः r, संस्रव bfk. —पादधर्चा bfk, पादा अर्धर्चो hd, पादा अर्धर्चो m¹, अर्धर्चो r¹r⁴r⁶ and अर्धर्चा r (both without पादा). —चैपदाश्च hm¹r, चैवदाश्च b, (म्) चैवदाश्चा f. —चैवदेवाः hm¹r, ०देवा bfk, ०देवः r⁵r⁷.

^a Cp. above, ii. 133: *pādaṃ vā yadī vārdharcam rcaṃ vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of ma' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nipāta-bhāṣā*) in it.

दध्यङ् ह मे hd, दध्यङ् न m¹, दध्यङ् मे r, दह मे bfk.—ऽस्वामात्मानं वा तेनु r, स्वामात्मायं वा तेनु bfk, वाचर्वाणः स्तौति Am¹.—शंस जन्म Am¹, शंस स्वजन्म b, शंस-न्त्वजन्म r, संसत्वजन्म fk.—तस्यां तु bfk r, खेव hdm¹r¹r⁴r⁶ (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm¹.

^a The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśaṃsa* is used along with the present *stauti*. ^b *Tasmād* seems to mean: since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. ^c The Sarvānukramaṇī simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Bṛhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bṛghu^a.

^a This and the next four ślokas (11-15) are quoted in the Nītimaijari on RV. i. 147. 3.

12. Bṛhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयान् hm¹r¹r⁴r⁶, यवीयान् br, अन्नवीद् fk n.—प्रत्यभाषत Am¹, प्रत्यषेधत fkr n, प्रत्यषेधत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Bṛhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिषेधं hm¹r, तं शुक्रप्रतिष्ठानं r⁶, तं शुक्रप्रतिधातं bn, ते शुक्रं पतिष्ठानं fk.—न ममर्षे बृहस्यतिः hm¹r, बृहस्यतिरमर्षयत् fkr⁶n, बृहस्यतिर्यमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness).

तं गर्भं hdm¹r, गर्भं तं bfk n.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

अतपहेवान् $hm^1r^4bfr^2$, अबद्हेवान् $r^3r^5r^7n$, ऽतपहोवान् r .—अवसाद् hm^1r^3b
 fkr^2r^5n , एतसाद् r .—तन्नेचि m^1 , तं नेचि hdb , वनेति fk , (देवा सु) ता नेचि r , तस्यापी
 $r^1r^4r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in
 hdm^1k .

4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhaḥ*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यधिः परायि वद् br , वद्धिम्: त्वमिं तमित्यतः $r^1r^4r^6$, प्राष्टावधिः परायि च hm^1r^3 .
 As all the MSS. have चतुर्भिर्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and वद्) must be right; that of A (म, 143, and चष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in f, the whole of 16 and 17 in k.

^a That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

वृत्तिर् br , वृत्ति fm^1 , वृत्ति hd .—मेषीम् m^1 , मेषी $hbfr$, मिषी d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं त्वेच hdm^1r , दितिं यावत्: br^5r^7 , दितिं वासु fk (i. e. the reading of B is यावत्: for त्वेच in A).—कुत्से वेह hm^1rb , कुत्से वेह fk , कुत्सो वेह r^5r^7 .— r^8b =v. 87^b, vi. 94^b, viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' ^b That

is, in RV. i. 94. 15. ° Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam* : i. 154. 1), are addressed to Viṣṇu ;

The reading of 19^{ab} in the text is that of hm^1r , अक्षिरपेः प्रसक्तत्वाद्ब्रह्मापीनन्व-
कीर्त्तयत् r⁵, अक्षिरचिप्रसक्तत्वा ब्रह्मायान्वकीर्त्तयत् b, अक्षिरचिप्रसक्तत्वा ब्रह्मा या त्वम-
कीर्त्तयेत् fk (°प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vaḥ* : i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām* : i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्ष त्विहमिर् hd (cp. Sarvānukramaṇī ऐन्द्रश्चायसृचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्षतस्त्वमिर् m¹r³, ता वां चतस्त्वमिर् r⁶r⁷, वा चा चतस्त्वमिर् bfk, प्र वः पानां चतुर्मिस् (तु) r. Here we see not only how easily चतस्° is substituted for. च त्विस्°, but the masc. form चतुर्मिः for the fem. चतस्त्वमिः in the BD.—अक्षिमिर् $hm^1r^3bfkr^6r^7$, तु r.—ता वामित्वमिर् $hm^1r^3br^6r^7$, वाक्वमित्वमिर् fk (°त्वचि k), अक्षित्वित्वमिर् r.—The end of the *varga* is here marked by ४ in hdbfk, not in m¹.

5. Story of Dīrghatamas (continued).

21. ^a His attendant slāves, being weary, bound the aged and blind Dīrghatamas and cast him down^b into the waters of the river.

परिवारिणः hm^1r , परिवारकाः Bn.—बन्धा $hdm^1r^1r^4r^6$, वधा b, अच r, °जी fk, क्षपी n.—अवाद्ध्युः $r^1r^4r^6$ (RV. i. 158. 5), अपाद्ध्युः hm^1fkn , उपाद्ध्युः r, आद्ध्युः b.

^a The following four and a half ślokas (21-25^{ab}) are quoted in the Nītimāñjarī on RV. i. 18. 1 and i. 158. 5; cp. Sāyaṇa on RV. i. 158. 3, 4. ^b Cp. RV. i. 158. 5: *dāsā yad iṃ susamubdhām avādhuḥ*; cp. Nirukta iv. 6: *tritaṃ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast ^a.

चेतनो hm^1r (=RV. i. 158. 5), चेतनो $r^1r^4r^6$, चेत fk , चेतनो b .—अपाह्नत् hdr , अपाह्नत् m^1 , अपाह्नत् fk , अपाह्नत् b , अपाह्नत् n .

^a Cp. RV. i. 158. 5: *śiro yad asya traitano vitaksat, svayam dāsa uro amśāv api gdhā*.

B 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn , सहसा m^1 .—वृत्तं $m^1r^2r^5r^7n$, वृत्तां fk , वृत्तः b .—अन्यदक्षिव $r^2r^5r^7$, अन्यदक्षिव $fk n$, अन्यदक्षिव b , अन्यदक्षिव m^1 .—ततोदोन्मोहित b , ततोदोन्मोहितो $r^2r^5r^7$, ततोदोन्मोहिति (भृशम्) m^1 , ततोदोन्मोहिति (भृशम्) fk , न तु दानहृतो n .—This śloka is omitted in hdr , but is found in $b f k r^2 r^5 r^7 m^1 n$.

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तन्मत्र b , तं पुत्रं $r^5r^7n(g)$, तन्मत्र $fn(ab)$, तन्मत्रं n , नद्यः सर्वाः $h d m^1r$ (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first n after तु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् $f k r^5r^7n$, समुदक्षिपत् b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुदक्षिपत् $h d m^1r$. The form उदक्षिपत् occurs again below, iv. 88.—युक्तां $m^1r^2r^5r^7$, युक्तो m^1 , युक्तम् fk , दासीम् n .—24^{cd} is wanting in hdr , but is to be found in Bm^1n .

^a Cp. RV. i. 158. 5: *na mā garan nadyo mālṛtamāh*, 'the most motherly streams did not swallow me up.' ^b I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राज्ञा $m^1r^2r^5r^7n$, राज्ञां $b f k$.—प्रहितां दासीं भक्तां $r^2r^5r^7$, प्रहिता दासी भक्ता $m^1 b f k$, प्रहितां ज्ञात्वा शुद्धां n .—मत्वा महातपाः $r^2r^5r^7$, मत्वा मतपाः b , मत्वा मतयाः f , मत्वा रमे तथा m^1 , (मत्वा) रमन्मुनिः n .—25^{ab} not in hdr , but in Bm^1n .—जनयामास चोत्थाय hdr , सोऽजीजनह्यै शैकान् $b f k r^2r^5r^7$ (आद् $r^2r^5r^7$), सा च कक्षीवत् जज्ञे n .—25^{cd} omitted in m^1 .—The end of the *varga* is here marked by ५ in hdb , by ६ in f , not at all in m^1k .—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव चिब hm¹r, गुहाव चिब bfk, गुहावेति च f (सुताभास) r⁵r⁷—*बो तु hm¹r, *बो ते b, *बो त fk, *बो त r⁵r⁷

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led

परि bfk r⁵r⁷, परं hm¹r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयूयास् m¹r, सयूयास् hdbf, सयूयास् k.—तस् m¹bfr, तच hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c and of the oblation (*havis*)^d,

मविष्यं चाह भूतवत् hm¹r²r³r⁷, मविष्यंतं च भूतवत् bfk (तत् १), हविष्यं चाह सुनवः r.—तस् m¹, तस्यन् hd, तसिन् r, तत् bfk.—मांसस्य सुनस्य hm¹r, सीनस्य च मांसस्य bfk r⁵r⁷ (०नस्यं r⁵r⁷).—चरूयां r⁵r⁷, चतुर्णां hm¹r³, चतुर्णां r, चरूयां b, चरूयां fk.—हविषसायां hm¹r³r, हविषसायां r⁵r⁷, हविषसायां bfk.

^a Cp. i. 162. 9: *āsvasya kṛaviṣaḥ*; see also 10, 12, 13. ^b The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm¹r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māmsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

māṇsaṃ . . sūnayaṁbhr̥tam. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ^c In i. 162. 13, where the form *carūṇām* occurs. ^d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsa*s) and upper covering (*adhivāsa*)^a, and of his body (*gūtra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śūla*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्य च कीर्तितम् ^{hm}1^r3^{kr}2, यद्विशस्य च कीर्तनम् ^{fb}, यद्विशस्य च कीर्तनम् ^r5, स्वधित्य प्रकीर्तनम् ^r (by mistake from the next line).—गावस्य मुखसूक्ष्माणां ^m1, गावस्य मुखसूक्ष्माणां (no च) ^{hd}, गावस्य मुखसूक्ष्माणां च ^r2^r5, गावस्य मुखसूक्ष्माणां च ^b, गावस्य मुखसूक्ष्माणां च ^f.—The end of the *varga* is here marked by ६ in ^m1 bfk, not in ^{hd}.

Both *vāsa*s and *adhivāsa* occur in i. 162. 16. ^b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ^c Cp. i. 162. 18: *gātrā . . parus-parur . . vi śasta*; cp. 19: *atvasya viśastā*, and 20: *mā te . . aviśastā . . gātrāṇy asinā mithū kaḥ*. ^e Cp. i. 162. 11: *te . . abhi śūlaṃ nihataśya*. ^f The word *sthūṇā* does not occur in the hymn, but its equivalent *atva-yūpa* is used in i. 162. 6, and *svaru* in 9. ^g The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya* : i. 164)^c is stated to be addressed to the All-gods.

गावस्य ^{hm}1^r3^bfk^r5, गावस्य ^r.—सह जुतिः ^m1^r, सह जुतिः ^b, च कीर्तनम् ^fkr²r⁵, च प्रकीर्तनम् ^b.—गाव इक्षा^o ^r, गावेक्षा^o MSS.—31^{ab} is omitted in d, 31^{ed} in f.

^a The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). ^b In i. 162. 2 along with the goat. ^c The term *asyavāmiyaṃ* (*vāṇam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya* : i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तव b, त्वव r, वव h d.—वाच कीर्तनम् hm¹r, वागुकीर्तनम् b.—32^{ab} omitted in fk.—
वक्षामि bm¹, वक्ष्या fk.—चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents
of RV. i. 164. 1 make the emendation, आतरस् certain.—32^{ad} wanting in h d r.

* Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer,
R̥gvidhāna, p. ix.

33. Now the benignant, grey-haired one is Agni, while the
middle brother is Vāyu. The third here is butter-backed (*ghṛta-
prṣṭha*)^a: (his) seven rays are praised^b.

आता तु h d r, आ तु m¹, आता च bfk.—तृतीयोऽव hm¹r, तृतीयोक्तः r⁵, तृतीयोक्त
bfk.—सुताः hm¹r, सुताः bfk.

* Cp. RV. i. 164. 1: *trītyo bhrātā ghṛtaprṣṭhaḥ*, explained by Yāska, Nirukta iv. 26,
as the terrestrial Agni: *ayam agniḥ*. ^b The expression *saptaputram* in RV. i. 164. 1
is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and
protects^a; and of days and nights (*ahorātra*), of days (*dina*), of
months, and of revolving seasons^b.

पाति hm¹r, वाति bfk, वानि r²r⁵.—अहोरात्रा च r⁵, अहोरात्रा h b f k, अहोरात्रो
m¹r.—दिना च hm¹r⁵fk, दिवान् b.—चतुस्त्रय hm¹r, रज्जुश्च f, सप्तह्रय b, पञ्चाश्च r⁵.—
परिवर्तिनः b, परिवर्त्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵.—34^b=vii. 24^b.

* Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24.
^b Yāska, Nirukta iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-
daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṃśatis ca* (ibid.) as referring
to the days and nights in the year. Yāska does not, in his comment, use the expression
dina, which, however, is here probably meant as an explanation of the three hundred and
sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year
(*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and
twelfefold^b;

च चिधा br²r⁵, च तृधा f, त्रिविधा hr.—द्वादशधैव च hm¹r, द्वादश वापि च bfk,
द्वादशधापि वा r⁵.—35^{ab} has the following form in Sāyaṇa: चिधा द्वादशधा षोडश
पञ्चधा सप्तधा तथा.—कीर्त्तयन्तृषिः b s, कीर्त्तयन्तृषिः hr (*तं h), कीर्त्तयन्तृषिः f.—The
end of the *varga* is here marked by ॐ in h d b f k, not in m¹.

* That is, RV. i. 164. 12-16.

^b This śloka is quoted by Sāyaṇa on AV. xix.
53. 2, being introduced with the words *tathā ca śaunako'py āka*.

8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

विचक्षानं hdr³b, विचं क्षानं^r⁵, वचक्षानं m¹fkr. — गौरीं hdr, गौरी m¹bfk. — धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगो पंच hdr³, धर्मपूर्वयुगानां च bfk^r2^r⁵. — साध्यान् hdm¹r, साध्यां b, साध्या f. — देवगणां hdm¹r, देवगणा f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajātam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि अपि⁰ bfk, कर्माणि त्वपि⁰ hdr. — वगति bfk^r2^r⁵, वगती hm¹r. — स्वासु⁰ br²r⁵, स्वासु⁰ fk, स्वासु⁰ hdm¹r.

^a In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . dhrājir ekasya dadṛṣe na rūpam*. ^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिभिर्वारो bfk^r2, रश्मिभिर्वारां^r⁵, रश्मिभिर्वीव hm¹r. — विसर्गं m¹r, विसर्गः hd, विसर्गं b, विसर्गं fkr². — चाव hdm¹br, चाव fkr²r⁵r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cāhabhāḥ*. ^b Cp. above, i. 68 and ii. 19. ^c In i. 164. 51^{cd}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणी hm¹r, वाक्प्राणी bfk. — प्राणी hr¹r³r⁴r⁶m¹, प्राणा bfr, प्राण k. — 39^d = ii. 51^d.

^a In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52^d: *sarasvantam avase jōhavīmī*. ^b Op. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

ब्रं hrbfk, ब्रं m¹.—ब्रं bfr, ब्रं hd.—The end of the *varga* is here marked by ८ in hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is *Soma*; and the three lords^e (*adhīpa*) are his purifiers^f.

मेघ m¹kr², मेघ f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m¹fkr².—वास r, यास f, पास b, पाय k.—धिपा: m¹br, धिपा fk.—41 and 42 are not found in hdr¹r²(r³)r⁴r⁶.

^a This is meant as an explanation of *śakamayaṁ dhūmaṁ* in RV. i. 164. 43. ^b Cp. Meghadūta 5: *dhūma-jyotiḥ-salila-marutāṁ saṁnipātāḥ . . meghaḥ*. ^c That is, as the envelope of the cloud; cp. op. cit. 61. ^d That is, in RV. i. 164. 43^e. ^e That is, the *trayaḥ keśināḥ* in RV. i. 164. 44. ^f As the present *varga* contains eight ślokaḥ, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to *Sūrya*^b; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to *Sūrya*^c.

स्वा¹r, स्वा bfk.—स्तुति: m¹br, स्तुति f, स्तुति k.—इमे दीर्यो m¹, इमी दीर्यो r, इमे दीर्यो b, इमे दीर्यो fk.—दीरी वाक्वा m¹b, दीरी वाक्वा r, दीरी वाक्वा f, दीरं वाक्वा k.

^a Op. Sarvānukramaṇī: *gaurī itī . . etad-antaṁ vaiśvadevam*. ^b Cp. Sarvānukramaṇī: *indram mitram sauryaṁ*. ^c Cp. Sarvānukramaṇī: *antyaṁ sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise^a : it lauds knowledge. And because it contains many statements, water (*salila*)^b is (also) mentioned (in it)^c.

अल्पस्रवं त्वेतत् $r^1 r^2 r^4 r^6 m^1$, अल्पस्रवं त्वेतत् h.d.—ज्ञानमेव $r^1 r^2 r^4 r^6 m^1$, ज्ञानमेव h.d. r^2 must in R's note on this line be a mistake for r^3 , for bfk, with which r^2 regularly agrees, omit this śloka, while hr¹r⁴r⁶, with which r^3 otherwise agrees, have it.

^a The Sarvānukramanī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṇa jñāna-...-praśaṃsā ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a(The hymn) 'With what?' (*kayā* : i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's,

मादतेद्भुक् fk, मादतेवसु b, मादतेद्भुक् hdm¹r.—परमः स्मृतः hm¹r, परमस्ततः fkr²r⁵, परम स्मृतः b.—सर्वाः hm¹r, तच्च bfk⁵.—सहाय्यया bm¹r, सहाय्यया dfk, संहान्यया h.

^a Ślokas 44-55 are translated by Sieg, *Sagenstoffe*, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Cp. Sarvānukramanī: *ṛtīyādyayujō marutām vākyaṃ*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*karṭṛtvam*)^a of the triplet there^b is attributed^c to another^d.

मादतस्वृक् hm¹r, मादत्यस्त्रिक् r⁵r⁷, मादत्यस्त्रिक् b, मादतस्त्रिक् fk.—उत्तरः hm¹r³, उत्तराः br⁵r⁷, उत्तसः f, उत्तमः kr (cp. Sarvānukramanī, अल्पस्रुचः¹).

^a With *karṭṛtvam* = *ārśakam* cp. *krṭvā* = *dr̥ṣṭvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is

probably the Ārśānukramanī, i. 25, 36, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*ṛtīyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). ^d That is, to one who is different from those of 1-12. I regard 45^{ed} as a later supplementary addition, both on account of the wording (*kartṛtva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers ^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts ^b.

इतिहासं पुरावृत्तं b, इतिहासं पुरावृत्तं m¹ fkr. Sieg, p. 108, note ⁸, gives इतिहासः as the reading of b.—परिकीर्त्तये m¹ b, परिकीर्त्तये f, परिकीर्त्तये k, परिकथ्यते r.—मरुत्तिसु hm¹ r, मरुत्तिसु b fkr² r⁵.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{ed}, 45^{ed}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. ^b The text of 46^{ed}-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते वैद्म r² r³ r⁵ r⁷, ते वैद्म hdm¹, ते वैद्म b, तर्धेद्म fk.—वेद hdm¹ r, बोधि fr² r⁵ r⁷, बोधि bk (the former is probably the better reading; cp. विदिता तपसा below, 59).—तत्त्वतः hdk, तत्ततः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts ^a also with the three hymns (i. 166-168) 'Now that' (*tan nu* : i. 166. 1).

निरूपेद्म hm¹, निरूपेद्म dr, निरूपेद्म fk, निरूपयमि b.—तन्वति hdm¹ r³ r⁴ r⁵, तदिति fkr, वदिति b.—च त्रिभिः b fkr, तु त्रिभिः r¹ r⁴ r⁶, पञ्चभिः hm¹ r³ (Sarvānukramanī: मासतं हि : hi=three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं.—The end of the *varga* is here marked by ९ in hb fkr, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns.

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*śahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*nirupitam*) for Indra to the Maruts^b.

इति चैवेन्द्रं hm¹r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r²r⁵r⁷, इत्यनेनेन्द्रं fk.—सहस्रमिति चैतया hm¹r, सहस्रं त ऋचा व्ययं r²r⁵r⁷, सहस्रं त इवा व्ययं fb, सहस्र त इवा चयं k.—निरुप्तं hm¹r, निरुप्तं f, निरुप्तं b, निरुप्तं k, निरुप्त्य (यज्ञविः) n.—इहति hdm¹r, इहतिः fbr⁵r⁷n, इह्य kr².—Sieg, p. 109, note², prefers the reading इहतिः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

^a The four and a half ślokaś, 49^{cd}–53, are quoted in the Nītimañjarī on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ saṃpradīṣaṃ cakāra*; *sa indra etya paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तन्नावमं bfr²r⁵r⁷, तन्महमं k, तन्महमं hdm¹r.—इह्यो Bhdm¹, त्विह्यो r.—तमब्रवीत् hdm¹r, ततोऽब्रवीत् Bn.

^a Cp. below, vi. 38: *viditā tasya taṃ bhāvam*. ^b 50^{cd} closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kas tad veda yad adbhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvaṣṭanam*: see Roth, Erläuterungen, p. 6. ^c Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्थसंचारे r²r⁵r⁷, कस्यचिन्वर्थसंचारे b, कस्यचित्त्वर्थसंचारे fk, कस्यचित्त्वर्थसंचारे r, कस्यचित्त्वर्थसंचारे m¹hd (त्वथ^o hd), कस्यचिन्नार्थसंचारो n, कस्यचित्त्वर्थसंचारो n(abgm), cp. RV. i. 170. 1, अग्नि संचारेणं.

^a 51^{ab} is a paraphrase of RV. i. 170. 1^{cd}: *kasya cit=anyasya, cittam eva=cittam utqādhītam, arthasaṃcāre=abhi saṃcarenīyam, vinasatyati=vi naśyati*. In Nirukta i. 6 *ādhitam* is explained by *ādhyātam=abhipretam*. ^b *Bhrātaraś tava*=RV. i. 170. 2: *bhrātaro marutaś tava*.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kiṃ no bhrātāḥ*: i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp. RV. i. 170. 2, कल्पस्व), संस्रकल्पस्व b, संप्रकल्पस्व hdm¹r.—
न: br²r⁵r⁷n, RV., नं f, न k, च hdm¹r.—इति त्वस्यां hm¹r fk, इति त्वस्यां b, इत्येतस्यां n.

^a *Marudbhiḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhiḥ kalpasva sādhuṣā*. ^b *Vadkir mā naḥ*; cp. RV. *ibid.*: *mā naḥ samarane vadkiḥ*. ^c Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram*: i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)^a.

त्वरमित्यस्यां hm¹r fk, त्वरमित्यस्यां b, त्वरमत्पीत्या n.—जुडम् hm¹r, जुडम् b, जुडम् fkr²r⁵r⁷n.—प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayāśubhiyena gśamayatām*, and TMB. xxi. 14. 5: *agastyo . . tena gśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवन्नं brn, सवन्नं fk, संगमनं Am¹.—The end of the *varga* is here marked by 90 in hdf, by 99 in b, not at all in m¹k.

^a The second line (53^{cd}) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

11. RV. i. 171–178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

य B, च hm¹r.—निपातेन ऐन्द्रेषु r, निपातेनैन्द्रेषु hdm¹b fk, निपातेषु ऐन्द्रेषु r⁶r⁷.—महतः क्षुतान् m¹, महत क्षुतान् hd, महतस्तु तान् r, महतः क्षुताः br⁶r⁷, महत क्षुतिः k, महत क्षुतिः f.—Before 54, b fkr (r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹):

पूर्वया सांस्वयदिन्द्रो^a ह्यगस्त्यं स्नेहकाम्यया ।

एवं संवन्नं कृत्वा प्रादात्तेभ्यः स तद्विविः ॥

^a r, सांस्वयादिन्द्रो f, सांस्वयादिन्द्रो k, सांस्वयादिन्द्रो b. ^b r, अगस्त्य स्नेह^o f, अगस्त्य स्नेय^o k, अगस्त्य b. The correct form of the first line was probably पूर्वया सांस्वयदिन्द्रमगस्त्यः स्नेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{cd}.

55. Pleased at heart the seer praised the Maruts again separately ^a in the two (171, 172) hymns, 'To you' (*prati* : i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm¹ bfk. — पृथक्पृथक् bkr² r⁵ r⁷, पुनः पृथक् hm¹ r. — प्रति fhm¹, प्रिति hdr, प्रीति k. — इन्द्र षड्भिः परैश्च सः hdm¹ r, गायत्षड्भिः शचीपतिः B (गायन् r² r⁵ r⁷).

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutūsaḥ* : i. 173. 3-6) is praised with them ^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm¹, ते सहा k. — This śloka appears in bfm¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvatīyāḥ*, is based on it.

^a Cp. Sarvānukramaṇī: *marutvāṇs tv indro devatā*.

57. The seer ^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*) ^b.

अतौ b fkr¹ r⁴ r⁶, अतुो hm¹ r. — अषिर् hrbfk, अषिर् m¹. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya.

^b The Nītimafjari on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ* : i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity ^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*) ^b, sang the last two (stanzas : 5, 6).

सर्वे m¹ fr, सर्वे hbk. — अश्विनं m¹, उक्तेनं r(r¹ r⁴ r⁶), न लेनः hd, न लेतत् b, न लेनः r² r³, न लेन fk, न लेतत् r⁵ r⁷. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to अश्विनः having been the original reading; see note ^b

* Cp. iv. 47: *saṃvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*.^b Cp. Sarvānukramaṇī: *saṃvādaṃ śrutevāntevāsi brahmacārīgatyē . . apatyat*; and Sāyaṇa on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutevā tatprāyaścittaṃ cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son'^a.

प्रशस्व hm¹r³r⁵, प्रशस्व r, प्रशंस b, चशंसतां fk.—गुरु r, गुरु m¹b¹fk, गुरु² hd.—
•वजिघ्नतु: hm¹r, •मिजिघ्नतु: bf, •मिवघ्नतु: k.—•भावनागा असि b¹kr, •भी ह्यनागो
ऽसीति Am¹.

* RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरिति परेण h¹r¹r⁴r⁶, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण r¹fk,
सूक्तेन कतरिति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā naḥ*: i. 186), all the dwellers in the sky (*viśvān divaukasah*)^a; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an Āpri hymn^b—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹b¹fk. —समिद्धोऽद्याप्रियो bf, समिद्धो ह्याप्रियो kr²r⁵r⁷,
समिद्धाप्नो hr, समिद्धाप्नो d, समिद्धाप्नो m¹ (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—
पिमये नयेति च hm¹r, पे च नयापये b¹kr²r⁵r⁷ (Sarvānukramaṇī: अपि नय . . . चापेयम्).

* That is, the All-gods (*viśvān devān*).^b According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61°. The reading of A is irregular in its Sandhi (*samidhāpryaḥ* = *samidhā āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191)^a, is of esoteric import (*upanīṣat*)^b. Some consider this to be a praise of Waters, Grass, and the Sun^c.

परम् hm¹r, परा: b, परा² fkr²r⁵r⁷.—कुतिं h¹drk, कुतिर् b, कुति f.

^a Another case of irregular Sandhi (as in the preceding śloka: *kañkatopanīṣat* = *kañkata upanīṣat*). ^b On the meaning of *upanīṣat* as used here, cp. *Ṣaḍguruśiṣya* on RV. i. 50.

^c Cp. *Sarvānukramaṇī*: *kañkataḥ . . upanīṣad . . ap-ṛṇa-sauryaṃ viśaśaṅkāvān agastyāḥ prābravīt*.

64. Or Agastya, in fear of poison ^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adṛṣṭākhyā*) and its character is obscure ^b (*naṣṭarūpa*) ^c.

ददर्श तदगस्त्यो वा h m¹ r, ददर्शतदगस्त्यसु B.—अदृष्टाख्यो h m¹ B, अदृष्टास्यो r.—
नष्टरूपः B, विश्वरूपः h m¹ r.—सूक्तस्याख्यो h m¹ B, सूक्तस्यासौ r.—दुषः m¹, द्युषः h d r³,
दृचः b f, द्विचः k, लृचः r.—The end of the *varga* is here marked by १२ in b f k, not in
h d m¹.

^a Cp. the quotation from the *Sarvānukramaṇī* in note ^o on the preceding śloka.

^b No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥śyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a *maṇḍala* always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to *maṇḍala* vi).

Maṇḍala ii.

13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidddho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpī stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौद् h m¹ r, सौति r⁵ r⁷, सति f, सति k, वेत्ता b.—जातवेदसम् b f k r² r³, जातवे-
दासम् h d, जातवेदसम् m¹ r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹rns, संयोज्य bfr²r⁵r⁷.

^a The Nitimañjarī on RV. ii. 12. 1 quotes 66-69; Sāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इद्रमिति hm¹rn, इद्र इति bfrs.—मत्वा तु hm¹rks, मत्वा द्वौ bu, मत्वा तौ fr⁵.—चोभौ Bm¹ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

^a Cp. above, 59: *viditvā . . tayoṛ bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उक्तेषु hm¹rnb, कीर्त्तेषु r¹r⁴r⁶.—भीक्षावाप्तु विवेश ह hdm¹r, भीतो सुषुप्तुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyupyā cumurim dhuniṇ ca jaghantha*).—निबर्हयत् hdm¹, न्यवर्हयत् r, न्यवर्हयत् b, त्ववर्हयत् f.—The end of the *carga* is here marked by १३ in hdbf, not in k.

14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

अक्षिं hm¹r, इदं br⁵r⁷, इद्रं f, इद्र k.—मां hm¹bfr, मा rr¹r⁴r⁶.—पश्य hm¹rnbfr, पश्य r¹r⁴r⁶.—प्रियत्वं hm¹bfr⁵, प्रियत्वं rr¹r⁴r⁶ (Mitra thinks the correct reading of this passage should be: मांसं खे पश्यं प्रियत्स्वम्!!).—द्यागतो hm¹r, द्यागतो bfr, द्यागतो r⁵.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वरं hm¹r, वरान् bfr.—वर Am¹, वरः bfr.

The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhīmahi*)^b to thee ;

इह धीमहे hdm¹, इह धीमहि r⁵, इह धीमहि r, इह वामहे kr², इह वामहे f, इह वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidātham ā vadema*, and by ii. 21. 6^{cd}: (*dhehi*) *poṣaṁ rayiṇām, ariṣṭiṁ tanūnām, svādmānam vācaḥ*.

^b The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhimahi* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee ; go not away : thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—अजनि अजनि br, अजनि अजनि f, अजनि अजनि hdr¹r³r⁴r⁶m¹ (अजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, अजनि for अजनि).—त्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁶, वज्रतम् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, मापगाच f, मापगाश्च r⁶r⁷, मापश्च b.

^a That is, probably, in every form thou assumest.

^b This being a reason for Indra remaining with *Gr̥tsamada* to assist him in his conflicts with *Dāityas* ; cp. the words used of Indra in RV. i. 84. 6: *nakṣi tvad rathītaraḥ*.

B 74. This choice (made by *Gr̥tsamada*) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*) : he chose all this as a boon. The Lord of *Śacī* hearing that^a,

तदिदं br, तदिवं fk, तदिमं m¹.—वार्यम् f, वायम् b, चार्यम् m¹, चार्यम् r.—अष्टानुवाच्यया r, अष्टानि चान्वया m¹, अष्टानप्रियांत्वया b, अष्टानप्रियांत्वया fk.—This śloka is not found in A, but b f k m¹ r have it.—The end of the śloka is here marked by १४ in b f k, not in m¹.

^a That is, the prayer of *Gr̥tsamada* stated in 72, 73.

15. Story of Indra and *Gr̥tsamada* (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाद् hdm¹, रचां B.—तु Bhdm¹, त्वां r.—अविद्याह hm¹ स विद्याह k

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

विं hm¹r, ती च bfk.—सदनं hm¹r, मवनं br²r⁵r⁷, मुवनं fk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमुवि चाभ्यपूजयत् r²r³r⁴r⁶d, तमुविमभ्यपूजयत् hm¹, तमुविचाभ्यपूजयत् r, तमुविभाष पूजयत् b (transposition for 'विचाभ्य'?), तमचामपूजयत् f.

^a Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

^b Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gṛtsamada by name^c.

स्वमसां r, स्वमसां b, स्वमसाद् hdm¹, यसां (for the three words यसास्वमसां) fk.

^a Cp. Yāska's etymology, Nirukta ix. 5: *gṛtsa iti medhāvīnāma gr̥ṇāteḥ stutikarmaṇaḥ*.

^b Cp. Ārṣānukramaṇī ii. 2: *aurasaḥ śunahotrasya*; and Śaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii: *śunahotrputraḥ*.

^c Cp. Śaḍguruśiṣya, ibid.: *pāścād indrenoktagṛtsamadanāmā*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मवसतिम् hdm¹r, ब्रह्मवसतिः bfk.—The end of the *varga* is here marked by १५ in hbfb, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Bṛhaspati also in those (stanzas) in which (that form of) the name (*liṅga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

वृष्टिज्ञानिरेव च hm¹r, वृष्टिज्ञसुविः सह r⁷, वृष्टिज्ञसुविः सह b, वृष्टिज्ञसुवि सह fk (cp. Sarvānukramaṇī on ii. 23: *वाईश्यासावु वृष्टिज्ञः*).—तमयनि^c bfr, तमयनि^c

k, तमभ्यमि° hdm¹r¹r³r²r⁷.—°मिरित kr⁵, °मिरिति r³, °मिरिरि hd, °मिरेत r⁷, °मिरत m¹fr, °मिरच b.

* The Sarvānukramanī has the same word *dr̥ṣṭalingā*, which Śaṅgurusīṅga explains as follows: *tatra br̥haspate devanida ityādi-dr̥ṣṭā-br̥haspati-sabdād br̥haspatidevatyāḥ*.

^b That is, Brahmanaspati as well as Indra: *tam apī* referring back to *brahmanaspatim* in 79° because 80^{ab} is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or ^a (he praised) Brhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*) ^b.

सहेन्द्राब्रह्मण्यस्यती hrbfk, सहेन्द्राब्रह्मण्यस्यती dm¹.—°ति प्रसङ्गाद्वा hm¹r, °तिप्रसङ्ग-त्वाद् bfr²r⁵.—°पतिमेव च hm¹bfr, °पतिमेव वा r⁵.

* As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Brhaspati is *ṛgabhāj* (80) or *nīpātabhāj* (81). ^b The Sarvānukramanī gives the deity of ii. 23-26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭalingāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed ^a.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta ^b, Bhaga, Aryaman,

इयो: hdr³, तयो: m¹r.—82^{ab} is not to be found in bfr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{ad}.

* That is, though praised under different names, their activity cannot be distinguished in these hymns. ^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Adityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣṭāḥ* is explained as *bahujṣṭas ca dhātā*. In BD. vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning ^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like ^b.

वाय्वे bfr⁵r⁷, वाय्वी hdm¹r³.—इत्थावा hdm¹r³, इत्थिवा br⁵r⁷.—समाच° r³bfr, समाच° m¹, समाच° hd.—प्रवाशिणी k, प्रवाशिणी fb, प्रवाशिणी: hdm¹r³.—83^{ad} occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note °). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

* The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇī*.^b The reading of m¹ looks like *duḥsvap-nāgha*°, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramaṇī add the words *upāntyā duḥsvapnanāśinī*, and the R̥gvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*rtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r, परं ततः br⁶, परं तमः f, परं यतः r², परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṁ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm¹b, माध्यमा तु fkr².—बृहस्पतिसुतिर्यो नस् b, बृहस्पते सुतिर्यो मास् fkr², बृहस्पते सुतिर्यो उस् r⁶, बृहस्पतिं तु यो नस्तु hdm¹r.—तम्य ऋक् r⁶, त्वरे रिक् fk, तत्सविद् b, उक्तमा hm¹r: the reading of the B MSS. is supported by the Sarvānukramaṇī: *yo no bārhaspatyā taṁ vo māruti*.—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

आद् b fkr²r⁷, आत hm¹r³, तु r.—आदावस्येति चास्य तु b, आदावस्य चास्य तु ऋक् f, आदा ऋक् चान्तिमास्य तु r⁵r⁷, सूक्तादावस्य चास्य ऋक् r³, सूक्तादावस्य चास्य त्वृक् hd, सूक्तादावस्य त्वक् m¹, सूक्तादावुक्तमस्य तु r.—०बोस्वाद्यौ m¹, ०बोस्वाद्यौ hdr², ०बोस्वाद्यौ f, ०बोर्वे स्वाद्यौ r, ०वीत्युवा r¹r⁴r⁶, (आवा) वृवि स्वाद्यौ b.—br¹r⁴r⁶ have

अङ् at the beginning of the line before बाबा° (instead of at the end of the preceding line).—वाय चिंश्री m¹, वाय चिंश्री h, वाय चिंश्री d, वाय चिंश्री r³ (cp. Sarvānukramanī : दे ऐंश्री लाश्री वा), तथेचिंश्री r, चिंश्रीयथा f, चिंश्रीयथा b, चिंश्री वशी r⁵r⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Gūṅgū and the rest (are praised) :

B preceded by these (stanzas : *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुह्याबास् h, षट् गुह्याबास् m¹d (षट् d), षट् गंगाबास् b, षट् चाम्बास् fk, षट् मुख्या° r¹r⁴r⁶, षट् शिङ्गोर्ग्यास् r.—तथान्यया hm¹rbfk, °न्या स्तुताः r¹r⁴r⁶.—87^{cd} are found in B only, not in Am¹.

^a In TS. iii. 3. 11⁵ the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11³⁻⁴); these are again preceded by four to Dhātṛ (TS. iii. 3. 11²⁻³).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

न्यति ते स्मृते r²r⁶r⁷, त्विदिति स्मृतम् b, त्विति स्मृते fk.—चतस्रस् r²r⁶r⁷, च ॥ तिस्रस् fk, चे तिस्रस् b.—तथादौ fr²r⁶r⁷, तथादा k, सुबापो b.—इधाति नो r²r⁶r⁷, इधाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te* : ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ* : ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad etya*)^b,

वामतसु hm¹r¹r⁴r⁶, वामदेवसु b, वामदेवसु fk, वामदेवो r.—मृगं hm¹r³, मुबान् bfr¹r⁴r⁶ (मृगं in RV. ii. 33. 11).—विभ्यदेत्य ऋषिः स्वयम् hdm¹, विभ्यतेत्य ऋषिः स्वयम् f, विभ्यतेत्य रिषिः स्वयम् b, विभ्यतेत्य ऋषिः स्वयम् r, (स्त्रीत्य) ध्वनि निप्रक्षितांस्तुहि (the last two syllables come from the following line) r¹r⁴r⁶.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवास्तीत् h d, पुनेवास्ती b, हस्मे चास्ती f, चद्रमस्तीत् r³r⁵r⁷.—90^{ab} is omitted in m¹r.—ततः परे h d r, ततः परे b r⁷, त्वः परे f k.—The end of the *varga* is here marked by १७ in b f k, not in h d m¹.

18. Deities of RV. ii. 33-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

°व्यार्त्तवे h b k, °व्यर्त्तवे f, °व्यार्त्तवे r.—सोमापीण्ये b, सोमपीण्ययो (सुताः) f, सोमा-पूण्ये h m¹r (सोमापीण्यम् *Sarvānukramaṇī*).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nipāta-bhāḥ*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts^b.

°वायवी पद्माय A, °वायव्यं व्यञ्जने b, °वायव्यं विवात्त f, (वेङ्क) वायव्या चक्षुषासु r.—प्राउगास् b, प्रउगास् h d m¹r f k.—अग्निस्त्वच h r f k, अग्निस्त्वच b.

^a On these deities cp. above, ii. 27-35; also *Sarvānukramaṇī* on RV. i. 3 and ii. 41.

^b According to the *Sarvānukramaṇī*, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^o.

93. Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*vavāśa*)^c.

सुतिं h m¹r s, सुतं b f k r².—ववाशास्त्राय दक्षिणाम् h m¹r s, ववासे प्रति दक्षिणाम् r²r⁵r⁷, ववाशि प्रति दक्षिणाम् b, ववासे प्रति दक्षि f.

^a This and the following śloka are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

^b Cp. Nirukta ix. 4: *gr̥tsamadam artham abhyutthitam kapiñjalo 'bhivavāśe*, cp. *Sarvānu-*

kramaṇi on RV. ii. 43; R̥gvidhāna i. 31. 3, 4; Max Müller, RV.² vol. ii, p. 8.

^a Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ^b is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि^a hm¹r, एताभ्यामभि^as, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रज्ञास्व hm¹r b, प्रज्ञास्वं f.—गां यस b, गायंस r, गाय f k, गायस् h d, गायिस् m¹.—
०भ्यगच्छ h d r, ०ध्यगच्छ b, ०ध्यगच्छ r⁶r⁷, ०ध्यगच्छ f.—गायिपुत्रस् h d, गाधिपुत्रस् r,
नायिपुत्रस् f k, गाधिपुत्रस् b.—यत्परं च hm¹r, यत्परेति चा f, यत्परेति च b, तत्परे च
r²r⁵r⁷.

^a That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. ^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class. ^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āprī hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)^b.

वैश्वानरीये य fkr²r⁵r⁷, वैश्वानरीये ह्व b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the *prātika* of iii. 3). I have omitted the syllable य because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो hd, आभ्यो m¹, आम्रो r, आम्रियो bfr²r⁵r⁷, आम्रिया k.—दे अपये hm¹r, दे च ये ये b, दे च ये fk, दे अपये s.—त्वच hm¹r, त्वच bfr²r⁵r⁷s, त्वच k.—बावापृथिव्या उषसो निपाता r³kr²r⁵r⁷, बावापृथिव्या उषसो निपाता fb, बावापृथिव्याउषसो निपाता m¹, बावापृथिव्यौ तु निपातभावाच्, Ṣaḍguruśiṣya (cp. v. r.).—पितरश्च hm¹rs, पितरोऽच r³bfr²r⁵r⁷.

* On the Sandhi °वा उषसो see introduction to Sarvānukramapī, p. x, and footnote ²; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. ^b Nipāta is here used = nipātin. The last three pādas of 96 are quoted by Ṣaḍguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jātavedas are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison.

सू येतेका hm¹r, सूयेतेको B.—यचासुतिर्वा hm¹r, तचान्यसुतिर्वा B.—निपात्यर्थासो° hdm¹, निपात्यर्थासो° r¹r²r⁴r⁶, निपात्यासो° b, निपात्यास्त्वामु° fk, निपात्यांस्तांसो° r.—°पमार्थाश्च hdm¹, °पमार्थाश्च r, °पमार्थाश्च fk.

* The first pāda has only ten syllables. ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers^a, the Gr̥tsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Āngirases, the Atris, Aditi, the Bhojas^b, the Kaṇvas, the Bhrgus, the Two Worlds (rodasī), the Regions (diśah)^c,

कुशिका bfr, कुशिको hdm¹r.—गोतमाश्च hd, गोतमाश्च m¹bfr.—भोजो hm¹rb, भोजो fk.—कण्वो m¹, कण्वो hdr, कन्वा b, कन्वा kr²r⁵r⁷, कन्वा f.

* Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi. ^b That is, liberal patrons, here spoken of as a class (as in RV. x. 107). ^c Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnantī) with the deities who own the hymn (sūktabhāj) ^b.

°सीम्या° hdx, °सीया° B.—मादतेषु ऐङ्गा° r, मादते षेङ्गा° hdm¹, मादते षेङ्गा° b, मादते षेङ्गा° fk.—सीयोषसेषु r, सीयोषसेषु hd, सवोषसेषु m¹, सीम्योषसेषु r²r⁵r⁷,

सौम्योषसेषु b, सौम्योषसेषु f. — सुतासु hm¹r, सुतासाः r⁶r⁷, no तु or ताः in bfk. — देवताः सूक्तमात्रः r, देवताः सूक्तमात्राः hm¹r², देवता सूक्तमात्रिणी bfk, देवतां सूक्तमात्रिणीम् r⁷, सूक्तमात्रिणाम् r⁵. — The end of the *varga* is here marked by १९ in bfk d.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū śu ṇa ūtaye* : i. 36. 13, 14) — these two stanzas of Kaṇva are addressed to the sacrificial post (*yauṣṭi*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a : iii. 8. 1-5).

एते br, ये ते hm¹fk. — काएवाव् r, कएवाव् h d, कएवम्¹, कात्वाव् bfk. — यीथाव् h d, यीथाव् m¹ bfk, यीथी ह् r.

^a The correct *pratīka* is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn : iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपेभ्यो) h d, शेषेभ्यो वज्रभ्यो m¹r², शेषो वज्रभ्यो b. — व्रश्चनी योक्ता h d m¹, व्रश्चनी योक्ता b fkr⁶, व्रश्चनी योक्ता r. — षष्ठि-प्रापमुच्यते h d r, (योक्ते) द्राप्ती ऐन्द्रापमुच्यते r⁶r⁷, ऐन्द्रापिन्द्राप्तमु b, ऐन्द्रापिन्द्राप्तमु --- f k.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramaṇi* the eighth is optionally excepted : *añjanti yūpastutiḥ : śaṣṭhyādyābhīr bahavo, 'ntyā vras̥cīny, aṣṭamī vaiśvadevī vā*. ^b The text of the *Sarvānukramaṇi* (also *Sāyaṇa*) has *vras̥cīnī*, but *Ṣaḍgurusīṣya* (*adhikaraṇe lyut*) must have read *vras̥cānī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam* : iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām* : iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca* : iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अपिमुषसं वैश्वदेवी hdm¹r¹r³r⁴r⁶bfr², वैश्वदेवपिमुषसं r: the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramanī: *agnim uṣasam ādyāntye vaiśvadevyau*).—दधिक्रामिति Am¹, दधिक्रा-
व्येति fkr, दधिक्रामिति b.—इहृचकै r⁵r⁷, इहृचकै b, इहृचक f, इहृति hm¹r.—परो
hdbfk, परा r.

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मावताम् Bhm¹, मावताम् r.—अलिजः सीति hd, अलिजः सीति r, अलिजश्चै
br²r⁶r⁷, अलिजश्चै fk.—मन्वत hdm¹fk, मन्वत: br.

^a Cp. Sarvānukramanī: *tr̥cau vaiśvānariya-mārutau*: the last word is explained by Śaṅgurusīya with *dvitīyasya (tr̥casya) māruto 'gnih*. See Geldner, *Vedische Studien*, iii, p. 160. ^b Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

वैश्वदेव hdb, यूपाश्चै fkr².—तच तु hm¹r, तच इ bfr²r⁵.—The end of the *varga* is here marked by २० in bdm¹f, not in k.

21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue b.

इहृसीति hm¹r, इहृति त्वा bk, इत्यंति त्वा f.—विश्वामित्रः r³bfr²r⁷n, ०मिच
hd, ०मिचं r.—समूदिरे hrbfk, समूदिरे r²r³r⁷, ०स संवदन् m¹, स संवदन् r¹r⁴r⁶.

^a That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. ^b 105^{ed} and 106^{ab} are quoted in the Nītamajjari on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निव्यायं¹ hm¹rn(m), सन्निव्यायं² fk, सन्निव्यायं³ b, स इव्यायं⁴ n.—सुदासा सह यवृषिः
b, सुदासा सह यवृषिः f, सुदास सा इ यवृषिः hdm¹, सुदासः सोऽहरद्वन्म² rn.—शमिलेति
hdm¹, शमिलेति r, शमिलेति f, शमिलेति b, शमिलेति k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural^a, and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3^{ab}) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te*: 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छो वा hdr, पच्छे वा m¹, पच्छ वं b, पच्छ वं f, पच्छ वं k.—वन्ति ते hdm¹,
वन्ति ते bfk, वन्ति ते r.

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^d.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

वचः श्रुतेः hdm¹r, वचश्चक्षुषे b, वचश्चक्षुषे fk.—एतामिच्छंमिषा¹ hd, एतामिच्छंमिषा²
वा f, एतामिच्छंमिषा³ r, एतामिच्छंमिषा⁴ b, एतामि वा k.

^a According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*naḍivacaḥ*), the remaining nine by the seer (*viśvā-mitravacāṇsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.

^b The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅgurusīṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

वय्याष्टम्या hf, वय्याष्टम्या dm¹, वय्याष्टम्या b, वय्याष्टम्या k, वय्याष्टम्या r.—चतुर्थ्या च
दशम्या hdm¹f, चतुर्थ्या च दशम्या rbk.—The end of the *varga* is here marked by २० in
m¹, by २९ in hdf, not at all in bk.

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos to indrastutiḥ*.

22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)^d. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden^e.

चेयौ ली^hdr, चेये वै^b, जयावे^{fk}.—नाम^{fk}r²r⁵r⁷, तामु^b, नारी^hdm¹r.—111. तस्यां^hm¹r, तस्या^bfk.—रेतो वा^hdm¹r, रेतोधा^bfr⁵r⁷, रेतोधा^k.—तत्सासदिति^hm¹r, तत्सदिति^b, तत्सासदिति^f.—प्रतिविध्यते^hm¹r, प्रतिविध्यति^{fk}, प्रतिविध्यति^b.

^a That is, of the series of twenty-three (above, 105), viz. iii. 53. ^b That is, iii. 53. 1. ^c *Śīlcati reto* is meant for the equivalent of *sekam rñjan* in RV. iii. 31. 1^o. ^d RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyana on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34, 35. ^e RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्यासाह^B, तस्याश्व^A.—सुतम्^m¹, सुतम्^{the rest}.—शक्तिना^hm¹r¹r³r⁴¹⁶, दक्षिणा^r, दक्षिणां^bfk.—गधि^hdm¹, गधि^bfk.

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhavat* to be = *jyeṣṭham* (*bhrātaram*) *iva*. ^b Son of Vasiṣṭha. ^c The form Gāthi (not Gādhi) is supported by the AB. and Sarvānukramaṇi, introduction to Maṇḍala iii. ^d 112^{od}—116^{ab} are quoted by Śaṅguruśiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis^a gave Speech called Sasarpārī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*a-matim*)^d.

निगृहीतम्^hm¹r, गृहीत्वा^bfk, गृहीत्वा^r²r⁵r⁷.—वसाशेतः^hm¹r, वसाशेतः^b, वसाशेतः^{fk}, वसुसाशेतः^r²r⁵r⁷.—वसीद्^hm¹r, वासीद्^bfk.—तक्षी^bfr, तक्षी^k, तक्षा

h^{dr}r⁴.—ब्राह्मीं तु h^mr⁸, ब्राह्मीं च b^{fk}.—113^{ed} and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112^{ed} and 113^{ab} being paraphrased by him as well as Śaḍguruśiṣya).—114. सूर्यचयादिहाइत्य Am¹, चयादिहाइत्य b, चयादिहाइत्य f^k, चयादिहाइत्य r, सूर्य-वेरमन आइत्य s.—ददुसे h^mr¹, तां ददुस् r²r⁵r⁷, ददुर्वे s, ददुस् f^k, ददु b.—अमतिं तामपाहन्त h^mr¹, अमतिं तामपाहुदत् s, अमतिं तामपावत b, अमतिं तामचावयत् f.—The end of the *varga* is here marked by २२ in h^{dr}b^{fk}, not in m¹.

^a Cp. RV. iii. 53. 15, 16.

^b Sasarpārī is called *sūryasya dukhā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Śakti.

^d The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhmānā*).

23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चाख्यां m¹r¹r⁴, उपेति चाख्या b, उपेति चाख्या h^d, उपेति याख्या f, उपेत्य चाख्यां r, उपेत्य वाचं r⁶, उप प्रेतिति (the fuller pratika) s.—बुबोधयत् h^mr¹, न्वयोजयत् s, न्वचेतियत् b, स्वचेत् f^k: the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to न्वबोधयत्, as the syllable बु could only be accounted for by नु (not न्व), and unaugmented forms are not uncommon in the BD. (e.g. above, 113, *avasīdat*).—इष्टात्मा h^mr¹s, प्रतिष्टात्मा b, प्रति- f^k.—तानृषीन्प्रयुजयत् h^mr¹b^{fk}, तानृषीन्प्रयुजयत् r⁵r⁷, अमदपीनप्रयुजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīrau* : iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{ed} in b^{fk}.—अनुहुह्य b^{fk}r⁵, अनुहुह्य च h^mr¹ (RV. iii. 53. 18 has अनुकुतु): though all the MSS. have अनु, consistency requires कु in the text.—गृहान्नजन् h^mr¹, गृहान्नजन् b, गृहान्नजन् f.—After 116^{ed} b^{fk}m¹r (not h^{dr}r¹r⁴) add the line:

अनसोऽङ्गानि चोत्वाप्यानङ्गाहो गृहान्नजो ।

117. And then going home he deposited (them^a there) in person (*svaśarireṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas^b.

ततश्च b f k r, तन्वश्च h d m¹.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m¹.—आकृष्यरीददे m¹, आकृष्यरीददे h d (= गच्छन्परीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117^{ab}:

रथं च स्वशरीरेण¹ गृहान्गच्छन्परीददे³।

¹ f k m¹ r, *शरीरं च b. ² b r, आकृ f m¹, अकृ k. ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{cd} seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m¹, 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS.):

स्त्रिरावित्यनसोऽगान्यनकुहं च त्र गृहान्त्रज्ज ९६।

तन्वश्च स्वां शरीरं च गृहानाकृष्यरीददे

अनसोऽगानि चोत्पाप्यानङ्गाही गृहात्मजी ९७।

ततश्च स्वशरीरेण गृहान्स स्वयमाप ह

रथं च स्वशरीरेण गृहानाकृ चरीददे ९८।

—०द्वेषिष्यः स्मृताः h m¹ r¹ r³ r⁴ r² (?), ०द्वेषिणीर्विदुः r, ०द्वेषिणी विदुः f b, ०द्वेषिणी विधिः k.

* That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā gr̥hebhyaḥ . . ā vimocanāt*, 'until we reach home and unyoke.' ^b On 117^{cd}-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Śaḍgurusīṣya (p. 108), who quotes Ṛgvidhāna ii. 4. 2; Max Müller, RV.² vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies^a and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r³ r⁴ r⁶ r², याः प्रोक्ता h m¹ r (cp. Sarvānukramapī: अभि-शपास्ताः).—The reading of 118^{cd} in the text is that of B; instead of it A has: द्विद्वेषिष्यः स्मृता विद्यादभिचारिषु शब्दति.—द्विषद्वेषासु f, द्वेषद्वेषाःसु b, विद्वेषिष्यः h d m¹, विद्वेषिष्यः r¹ r³ r⁴ r⁶.—विद्या वैवाभिचारिकाः b, विद्यां वैवाभिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

^a Cp. Ṛgvidhāna i. 19. 4; i. 20. 1.

24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)^a: great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^a hdm¹fk, महान^{br}.—दोषश्चायते hd, दोषः प्रचायते bfr.—119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्तितेन hbrg, कीर्तितेन m¹, कीर्त्तनेन fk.—अनेन bfrg, गुणेन hdm¹, corrected on margin to अनेन in h.

^a This śloka is quoted by Śaṅguraśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, *Zur Litteratur*, p. 108, cites the śloka; cp. Max Müller, *RV.*² vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a*devānām asuratvaṃ tad ekaṃ mahat*)^b.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuh*: iii. 58), 'Mitra' (*mitrah*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekaṃ*). ^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

स्वार्धवे in all MSS. and r.—सूक्त उत्तमः h d, सूक्त उत्तम b, सूक्त उत्तमे f k, सूक्तः ख उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹ b f k at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (= ६०५).

^a The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukramanī. ^b 123^{ab} is found in h d m¹ r only, being omitted in b k r² r⁶.

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth ^a

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Brhaspati;

124^{ab} is found in b f k m¹ r, but is omitted in h d r¹ r⁴ r² (?).—पूर्वे वृचे b r, पूर्ववृचे f.—पञ्चमात् r, पचमात् m¹, पञ्चगात् b f k.—औषसाद् b, औषस्याद् m¹, औषस्साद् h d, उषसा f k, उषस्याद् r (Sarvānukramanī on RV. iii. 61: उषस्यम्).—उत्तरास्त्वन्वे षट् पृथग्देवता-सृचाः A m¹ r² (०ताः सृताः m¹), उत्तर षपृथग्देवता चाः b, उत्तर षड्भि यं -- र्देवता -- च f k, उत्तरे षड्भिः सुता षड्देवता वृचेः r.—तथा परः h d m¹ r³, ततः परः r, तदुत्तरः r⁶, (बार्हस्पत्य) उत्तरः b f k.

^a This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jama-dagni^a praised the two gods who delight in law (*ṛtāvṛdhau*)^b.

मेधावद्वत् उत्तमः h m¹ r, षष्मामवद्वत् यल्लुचः b f k r⁶ r⁷.—०पिच A, ०पिचु B.—The end of the *varga* is here marked by २५ in b f, not in h d k.

^a According to the Ārsānukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. ^b This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

Māṇḍala iv.

26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead^a,

पपाचान्नाणि यच्छुनः A m¹, य आन्नाक्षपयच्छुनः B n. — यस्य वे hm¹r, यस्य च r²r⁵r⁷n, यस्य व b, यस्य य fk. — °ण आहरद् n, °ण अहरद् r, °ण अहरन् m¹, °ण हरद् fk, °ण आहरद् r²r⁵r⁷, °णाहरद् hb.

^a Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79. — 126 is quoted by the Nitimañjari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)^a.

सूक्तेरिति तु hr²r⁴m¹b, सूक्तेरिति च r⁵r⁷, सप्तरीरिति च b, तप्तरीरिति च fk, सूक्तेरितेषु r.

^a The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105. — 126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three^a (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nipātubhāy*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa^b.

°सौत्वाङ्ग् bfk, °सौति चाङ्ग् r, °सौतीत्वाङ्ग् hd, °सौति त्वाङ्ग् m¹. — अन्ये निपातिनम् m¹br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अपि निपातने k.

^a This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇi has *upādyaś catasraḥ*.

^b Hence the statement of the Sarvānukramaṇi that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)^a. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यग्निरिव तु hm^1r , प्रत्यग्निरित्युते b , प्रत्यग्निरित्युमे r^5 , प्रत्यग्निरित्युते fk .—After 129^{ab} bfk have the following corrupt śloka:

उत्तमामुषसं देवी मध्यमं पुनश्चतुस्रम् ।

पृथक् च सह च सौति कर्मणी तत्प्रवल्हितम् ॥

—सोमकमेव तु hm^1r , सोमकभूपतिम् br^5r^7 , ऽपतिः fk .—The end of the *varga* is here marked by २६ in hbfkm¹.

^a Cp. Sarvānukramaṇī: *līṅgoktadaivata. n* to *eke*.

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)'^a,

चायुषोऽर्थाय Bhm^1 , चायुर्थाय r .—अज्ञसा न अनित्ये हं hm^1b , अज्ञसा न अनित्ये हं f , अज्ञसा न अनित्येऽहं r , अनित्याम $r^1r^4r^6$, अनित्याण r^3 .—ब्रुवाणं $hrfk$, ब्रुवाण b , ब्रुवाणा m^1 .—गर्भमेव Am^1r^2n , गर्भ एव kr , चार्भमेव b , गर्भवेतं f .—तु Ar^2 , तम् bkn .

^a Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The *Nitimañjari* on RV. iv. 18. 13 quotes 130^{cd} and 131^{ab}.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvāsūt*)^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r^5r^7 , अन्वज्याद् bfk , अन्वगात् r , अन्वगात् hdm^1 , अन्वगाद् n .—जातमाचो hm^1b , जातमाचम् $r^1r^2r^3r^4r^6$, जामंचो fk .—ञुहाव तु hm^1 , ञुहाव तम् $bfkr$.

^a That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kaḥ*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note ⁴, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)^a, for ten days and nights, vanquished him with might.

योधयन् hm^1r , योधयेत् $r^1r^4r^6r^2$ (?), याधयन् fk , यावयन् b .—राचीश् r , राचाश् f , राचिश् m^1 , रात्र्यां च bk , रात्र्यश् A .

^a That is, after violence had thus been done to him by Indra = *indreṇa balātkr̥taḥ*.

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra*: iv. 30. 1);

खयं तेना^a hm¹r³, खयमेवा^a kr⁵r⁷, खयमेव (वमि^a) f, खयनेव^a b, खयमेवा^a r.

^a Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95. takes it with the pratika of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am¹, मन्युमध्ये bfr², मन्यु मध्ये r.—धैर्यकार्याणि hm¹r, धैर्यकार्याणि fbk, धैर्यायाज्याणि r¹, धैर्यायध्याणि r¹,⁶—तानृषिः hm¹r, तानृषिः bfr⁵, चारिषु r¹r⁴,⁶—
The end of the *varga* is here marked by २७ in hm¹b, not in k.

The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aḥam*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संस्तवस् hdm¹r³, संस्तवस् bfr²r⁵.—सुतिरिवास् हि r⁵r⁷, सुतिर्धृतस् हि hdr, सुतिश्चिस् हि b, सुतिविसस् हि fkr².

That is, the seer praises himself as if he were Indra; cp. Sarvānukramāṇi: *indram ivātmānam ṛsis iustāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyah*: iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā*: iv. 28) Indra is praised together with Soma.

लेति br, लेन m¹, लेव hr¹r⁴, ले fk.—सोमिनेद्रः सुतः सह bkr, सोमिनेद्र सुतः सह f, सोमिन्द्रौ च सुतः सह hdr³, सोमिन्द्रौ च सह सुतौ m¹, सोमिन्द्रः संसुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divāś cid*: iv. 30. 6-11) the teacher Śakatāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम् br, °प्रधानम् Am¹ fkr².—क्रौष्टुकिर^{hd}, क्रौष्टुकिर^{fk m¹ r}, क्रौष्टुकः r¹ r⁴ r⁶, क्रौष्टुकः b.—चैतेन Am¹, चानेन fbr, चान्येन k.—तुचेनेद्देण संसुताम् hm¹ b fkr, ते दृचेनेद्दे संसुता r¹ r⁴ r⁶.

138. मेने आचार्यः b f k, मेन आ° r² r⁵ r⁷, मेने त्वाचार्यः hm¹ r.—वाममृचि सुताश्वा hr, वाममितृचि सुताश्वा r, वाममितृचि संसुता B.—भगः hd, भगः b, नमः k, नमः नमः f.

B 139. Pūṣan is (here) called 'Karūlatin'^a : according to a Vedic text (*śruti*)^b he is 'toothless.' Āsvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun^c.

कण्वतोति fkr, कमूतंतीति b.—सौतीत्याहा° r, सौतीत्याहा° b, सौतीत्याहा° f, सौतीत्याहा° k.—This śloka (139) is not found in A.—m¹ omits 138^{cd} as well as 139, probably owing to 138^{ab} and 139^{cd} ending similarly (शाकट)ायनः and (सख)ायनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138^{ab}) in m¹, after 138^{cd} in hd, not at all in k.

^a The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. ^b That is, SB. i. 7. 4⁷, quoted by Yāska, Nirukta vi. 31. ^c There is no reference to this statement in the Sarvānukramanī.

29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)^a.

हरयो ह्यश्वा hm¹ r b, हरया ह्यश्वा f, हरयाश्वा k.—अपेरश्वासु r¹ r⁴ r⁶ b fkr² r⁵, ष्वसु h d r, ष्वस्य m¹ (cp. दारस्य in v. r. on i. 107).—हरितश्वे hm¹ r, हरितः प्रोक्ता B.

^a This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass^a is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣatī*) are the horses of the Maruts, while ruddy (*arūṇī*) Cows are those of the Dawns.

रासभो fkr² r⁵ r⁷ m¹, रासभो h d r³, रासभा br (the Naighaṇṭuka has रासभावशिभोः, but the °तो before इन्द्रिभ्याम् in all the MSS. seems decisive in favour of रासभो).—सहितो h d m¹ r³, सहितो fk, मोहितो r² r⁵ r⁷, रोहितो br (this is an evident substitution in order to get a plural agreeing with रासभाः).—पूषाश्वा hm¹ r, पूषासु B.—पृषत्तो br⁵ r⁷,

वृषयोत्था° f, वृषयोत्था° k, वृषतो hm¹r.—तथोषसाम् B, तथोषसः hdm¹r (चक्षो गाव उषसाम् Naighantuka).

^a Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)^a is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

श्यावा hm¹rf, श्यामा r¹r⁴r⁶, श्यावा bk.—देवतामिषु hm¹r, देवतामिष B.—सूयन्तेऽप्यत्यशो hm¹r³, सूयन्तेऽप्यते r¹r⁴r⁶, सूयते स्वत्यशो br (°यन्ते r), सूयतस्स्वत्यशो f.

^a Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव त hd, तमेव (no.tu) fk.—विद्यात्तस्या° hm¹r, विद्यात्तस्या° b, विद्यात्तस्या° fk.

^a That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kaninakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāni*)^d.

हयो° b, हयोः r, हया° fk, अर्धश hm¹r³, अर्धस r¹r⁴r⁶.—इहोच्यते bfr, उच्यते hm¹.—चत्वार्यतस्र वि° hr, चत्वारि परमा bfr²r⁵r⁷.—°मेयान्याप्र° hrfk, °मेयान्याप्र° b, °मेयान्याप्र° r²r⁵r⁷.—विद्रधे hdm¹, विद्रधेः r, विद्रवेः b, विद्रवः f, विंदवः k.—The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रवः (विंदवः k) ॥ न्या प्रतिगृह्यानि विः ॥—The end of the *varga* is here marked by २९ in hm¹bf, and by ३९ in k.

^a That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas.

^b Cp. Nirukta iv. 15: *aśvayoh samstavaḥ*, and Sarvānukramaṇi: *antyaūbhyām indrāśvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24.

^c *Ataḥ*, that is, after the word *kaninakā* in the text of iv. 32. 23. ^d That is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamyā ekavacanāniti śākapūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note²; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाणां hdb, दाधिकाणां r^3r^6 , दाधिकाणां m^1r , दाधिकाणां f, दाधिकाणां k, दाधिकाणां r^2 .—मुखे तु या hm^1r^3r , (०णाम) उतो हि वाम् (pratika of iv. 38. 1) br^6 , क्षुतो हि वाम् $fk r^2$. The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramaṇi: दाधिकं हि वावापृथिव्यावा.

2. Then with indirect (*pāroksa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m^1 , अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोचैर् and the following वाग्भिर्).—नामभिश्च hd, नामभिस्तु br, नामभि m^1 , नामभूमि fk.—०त्वचि A, ०त्वचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*hamsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सुक्ते hm^1r , इन्द्रास् bfk, इन्द्रात् r^6 (this represents the pratika of iv. 41. 1, इन्द्रात्).—०श्विनानि कः $r^1r^3r^4r^6br^2$, ०श्विनानि च hdm^1 , ०श्विनापिकः (!) r.— 3^d is omitted in fk.— 3^{ab} , though found in Bm¹ only, is probably original, as it is supported by the statement of the Sarvānukramaṇi: अथवा सीरी. Without it the *varga* would have an odd line; with it the *varga* has six śloka, like the first *varga* of the first and of the second *adhyāya*.

^a In AB. iv. 20. 5 this stanza is connected with the sun (*hamsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहांसिषु hdm¹r, विहीसायाः b, विहीमांसा r⁶r⁷.—fk omit 4^{abc}.—रश्मिः AB, रश्माः fk, ऐश्वर्य r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्मात्तमो b, तस्मैत्वंतमो m¹, तस्मोत्तमो hdm³ (°भो° r³), संभोक्तमो fk, तु त्वात्तमो r.

^a That is, Indra and Bṛhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सुक्तं तु बाईस्यत्वं hm¹b, सुराक्तं भू बाहस्यम् f, सुराक्तं भू बाहस्यम् k, बाईस्यत्वं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परं m¹bfr, परं h, परं d.—पुरोधानुः br, पुरोधानु fk, पुरोधानु hd, पुरोधानुः m¹.—कर्मशसा m¹r, कर्मशसा f, कर्मशसा h.—The end of the *varga* is here marked by १ in hbfk, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Sāyaṇa, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunaṃ vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तत्परं च r, तत्परं च b, चसुत्तरं च fk.—तिस्रः चैवपत्याः br, तिस्रः चैवपत्या fk, चैवपत्यसुचसु hdm¹r³ (°भो° r³): the reading of the Sarvānukramāṇī तिस्रः चैवपत्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिन्नस् (making the pāda one syllable short) I have restored from the reading तृचसु.—सुनदेवो hm^1r , सुनदेव $br^2r^5r^7$, सुनं देव fk .—स्वगुत्तरा m^1 , स्वगुत्तरा $fr^2r^5r^7$, त्रिगुत्तरा k , पृगुत्तरा: b , स्वगुत्तमा r , स्वगुत्तमा hd .

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra^a, (and) Śākapūṇi thinks those two (Śuna and Sira) to be Sūrya and Indra^b.

यास्तु इदं तु hm^1r , इदं यास्तु bfs .—सूर्येन्द्रो तो hr , सूर्येन्द्रो तु s , इन्द्रासूर्यो b , इन्द्रासूर्यो f , इन्द्रासूर्यो k .

^a His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8^a: *śunāsirau: śuno vāyuh (su ety antarikṣe), sira ādityah saraṇāt*. Yāska does not quote Śākapūṇi's view. ^b This śloka is quoted by Śaṅguruśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sitā. The verse (pāda) 'Prosperously our shares' (*śunam naḥ phālāḥ*: iv. 57. 8^a) praises agriculture; 'Prosperously the ploughers' (*śunam kināśāḥ*: iv. 57. 8^b), men who live by agriculture.

दे तु सीतायै षष्ठी A, देो तु सीतायै षष्ठी m^1 , सीतायै षष्ठी स्वष bfr (शी^o b , शि^o f , सि^o k).

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt*: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽच पर्जन्यस् Am^1 , सुनं पादे पर्जन्यं bfr .—०यं त्वस्तृष्टिर् m^1 , ०यं त्वस्तृष्टिर् hd , अय्यस्तृष्टिर् r^3 , अय्यस्तृष्टिर् $r^1r^4r^6$, चीनृष्टिः bfr , तीनृष्टिः k .—धनकामो hm^1r^3 , धर्मकामो $r^1r^4r^6$, कृषिकामो bfr .—कृषिं वा $hrbfr$, कृषिवद् $r^1r^4r^6$.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*āditya*) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आपियम् $fkr^2r^5r^7$, ह्यापियं Am^1b .—वाप्याज्यसूक्तं $m^1r^1r^4r^6$, वाप्याज्यसूक्तं hdi^3 , यद्वाज्यसूक्तं r , यद्वाज्यसूक्तं f , वाप्याज्यसूक्तं b .—हि इष्टं Am^1b , प्रदिष्टम् $fkr^2r^5r^7$.—नवमेने

सौर्यमेतद्वदन्ति Am¹, गवां क्षुतिं वा सूक्तमेतद्वदन्ति r, गवां क्षुति वा सूक्तमेतद्वन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां क्षुतिं च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in hm¹bfk.

^a RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyaṃ bhavati*. (The reading of h d r³ alludes to AB. v. 16. 1: *yad vā āiti ca praṇiti ca tat saptamasyāhno rūpam*.) ^b Cp. Sarvānukramaṇi: *samudrād . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā*.

Mandala v.

3. Deities of RV. v. 1–28. Story of Tryaruna and Vṛṣa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dṛṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1–28)^a.

स्वर्माणुदृष्टं hm¹r¹b¹fk, स्वर्माणुदिष्टं r²r⁵r⁷.—°स्वापहृत्य hm¹, °स्व अपहृत्य r, °स्वापाघ्नये b, °स्वापघ्नये r²r⁵r⁷, °स्वाघ्नये k °स्वापाघ्नये f.

^a That is, including 28, because the Āpri hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris^a.

च ऋश्ममेध m¹r, वाश्ममेध h d. —ऋणंचयः h d m¹, also in b f k r²r⁵ (where this śloka comes later), इति चयः r. —परीक्षाः h d r, परीक्षा m¹f. —This śloka is omitted here by B (b f k r²r⁵), but occurs after 28 in the following form:

वैवृष्णस्य दणो राजा ऋश्ममेध ऋणंचयः ।

सूयमानाः परीक्षाः सूरचिध्वेति क्वचित्क्वचित् ॥

m¹ (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

वैवृष्णस्य दणो राजा ऋश्ममेध ऋणंचयः ।

सूयमानाः प्रतीक्षा सूरचिध्वेव क्वचित्क्वचित् ॥

^a The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King^a Tryarūṇa, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्वाकुस् Am¹n(gh), ऐत्वाकस् fkrn(abcm), ऐत्वा b. — संजया^o MSS., स जया^o n.—वृशो hrb, वृशो fkr².

^a This story (14-23) is quoted in the Nitimañjarī on RV. v. 2. 9. It is also given by Sāyana on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Cp. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlii, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

वैव hm¹r, चैनं bfk n.—राजिनं A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशं A, सुतं bfn, सुतं k.—अन्यदेशं hm¹fkn, अन्य देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्त्र hm¹r³fkr²r⁵r⁷n(ab), ननाशास्त्र b, ननाशाच r, ननाशाथ n(c).—अध्वे: Ab, अध्वे fk, गुरो: r⁵r⁷n.—प्रास्तानि hm¹rbfkr²r⁵, प्राप्तानि r¹r⁴r⁶.—हव्यानि hm¹r, पच्यानि r¹r⁴r⁶, शक्यानि fkr², वाक्यानि b, चाज्यानि r⁵n.—ह्यपच्यत hdr¹r⁴r⁶, अपच्यन्ति m¹, अपच्यन्त b, व्यवहन्ते fkr², जीर्यन्ते r⁵n.—The end of the *varga* is here marked by ३ in hbf, not in m¹k.

4. Story of Tryarūṇa (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r.—तम् hm¹r³r⁵r⁷n, जम् b, तं(?)f, नाम k, च r.—आनीत्वा hm¹r, आनीय bfk n.—वृशं जानं hdr, वृशं जानं m¹, वृशं यातं fkn, वृशं यातं b: the Sarvānukramaṇī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.² vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृषं यान-मिस्त्रिव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
 वैहृद्वरम् m¹, वैहृद्वरम् hdr, विहृद्वरम् b, विहृद्वरम् fk.—पिशाचीं तां r³br⁵r⁷,
 पिशाचीन्तां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṁ tvam*: v. 2. 2).

निषण्णः hm¹r, निषसेः b, निवासः f, निवासः kn.—आसद्यां hm¹hn(ab), आसद्यां f,
 मासं द्यां rn(c), मासाद्यं k.—त्वमिति त्वृचा hm¹r, त्वं युवेत्यृचा b, त्वं युवेत्यृचा r⁵n, त्व
 युवेत्यृचा k, त्व युवेत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹r⁴l⁶.—ब्रुवंस् r²n, ध्रुवंस् b f k, वृशस् hdr, दृशस् m¹.

^a Sieg, Sagenstoffe, p. 70, note¹, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22^{ab} is in B only (bfkr²r⁵r⁷).—समायातं fr²r⁵r⁷, समायातं bk.—प्रकाशयन्
 r²r⁵r⁷, प्रकाशयत् b, प्रकाशवान् fk.—तां स hdr, तांश्च m¹, तां तु bkn, तं तु f.—
 यत्रोपविशत् hbr, यत्र चोपरिविश f, यत्र यत्र निविश n(c), यत्र यत्र निवाश n(abm).—
 The end of the *varga* is here marked by ४ in bfk, not in hm¹

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*).

भास्विव्राह्मणे b , भास्विव्राह्मणो r^b , भास्विव्राह्मणो kr^2 , भास्विव्राह्मणो hm^1r ,
 वस्विव्राह्मणे $n(c)$, वस्विव्राह्मणे $n(ab)$, भस्विव्राह्मणे $n(h)$, भास्विव्राह्मणे $n(g)$.— 23^{cd}
 is found in B and m^1 only, being wanting in A.—इति श्रुतिः bfm^1r , इति श्रुतिः k , इयं
 श्रुतिः n .

^a That is, the two stanzas v. 2. 2 and 9. ^b That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole) ; for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm^1r , भवेदेव b , भवेदेश fk .—अपेक्षया hm^1r , विषयया $bfr^2r^5r^7$, विषयया k .—वाक्यान्विषां हि Am^1 , वाक्या हि bfk , वाक्या मन्त्रा हि $r(r^2r^6r^7?)$: this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिक्षुष्टेन Am^1 , विधिक्षुष्टेन r , विधिक्षुष्टेन bfk .—चोदिता Am^1k , चोदिता: bfr .

^a That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stokīya*)^b in the Aitareya.

एकदेशे hm^1r , एकदेशे fk , एकदेशे b .—जामदग्न्यसथाप्यस्य m^1 , जामदग्न्यसथैवाज्यः $\text{r}^1\text{r}^4\text{r}^6$, जामदग्न्यसथैप्र्य h , जामदग्न्यो यथाप्रियः r , जामदग्न्यो यथाप्रोयः r^3 , जामदग्न्यो यथाप्रोय f .—स्रोक्तीयास्य Br^3 , स्रोक्तीयास्य hm^1 , स्रोतीयास्य r .

^a That is, RV. x. 110, quoted in TB. iii. 6. 3¹ as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. ^b RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7¹ as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya* : v. 5. 1). The stanza 'Thereon' (*edam* : v. 26. 9) is optionally (*vā*)^a addressed to the All-gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni.

आम्रियः fkr, आम्रिवः b, आग्र्यः hdm¹, आप्रः r¹r³r⁴r⁶.—यच तु h¹m¹r, यचिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा चन्त्या r, वांत्या hfb, वांत्या k.

^a The Sarvānukramaṇī has *antyā līngoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevī vā*. ^b Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^d).

ऐन्द्राणि द्वादश चीलु^o m¹, चीलीलु^o hdr, च्यालु^o b, चीद्राद्वादशं सूक्तालु^o f, द्वादशा-
न्यादीलु^o r⁵r⁷.—त्वच Am¹r², यच bfr. —उशनेति तु h¹m¹r, उशनेति च bfr. —पादेन
सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परच यः B (परस्त्रयः r⁶r⁷).—The end of the
varga is here marked by ॥ in bfr, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Surya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atri is celebrated ^a.

^a After this B (bfr²r⁶) and m¹ add the śloka which in A forms an introduction to the story of Tryarūṇa (see note on v. 13).

B 29. In ^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

खयम् bfrk, स्त्वयम् m¹.—राजर्षिन् br, राजन्यान् m¹, राजसान् fk.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. Rṇapcaya, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Ārṇānukramaṇī, v. 13, 14, Tryarūṇa and Trāsadaśyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣaṇāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीरध्वणाक्षिभ्यो r, आशीरध्वणाक्षिभ्यो b, आश्वर्षणाक्षितो fk, आश्वर्षणाक्षितो m¹.—
अभि br, मि m¹ k.—विंशति b, विंशति: m¹ rfk.

^a In RV. v. 27. 1, 2, 3.

^b That is, to the seers to officiate for them; the reference is probably to RV. v. 27. 4. ^c Cp. RV. v. 27. 1, 2: *dasabhiḥ sahasraiḥ . . . śatā ca viṃśatiṃ ca gonām*.

B 31. (and) a golden wagon with two oxen^a, king Tryarūṇa gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm¹, शौवर्णं k, सौपर्णं b.—तृपोऽत्रये r, तृपोत्तये b, तृपोत्तमे fk, तृपोत्तमः m¹.—अश्वमेधः m¹, अश्वमेध fk r, अश्वमेव b.—चोष्णां m¹, चोष्णां fb, चोष्णां k, चोष्णां r (RV. v. 27. 5 शतम् . . उचक्षः).—The end of the *varga* is here marked by ६ in bfk, not in m¹, nor of course in hd.

^a Cp. RV. v. 27. 1: *anasvantā . . gāvā*.

7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वभास r, वभास m¹, वभास bfk.—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हितात्मने r—अयहीनृपतेर्ह्ययि: r, अयहानृषितो ह्ययि: m¹, अयहानृषित अयि: f, अयहानृषतेर्ह्ययि: l.

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramaṇī (*nātmātmane dadyād iti sarvāsv atrīṃ kecit*) and in the Āṅgānukramaṇī (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. Śaṅguruśiṣya, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru^a, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)^b.

अत्रे: सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शक्त्यम् m¹, गौरीवीतिमृषिं शक्त्यम् b, गौरीचिनिमृषिं शक्त्याम् f.—सोऽप्यजायत् rn, सोऽप्यजायत् bfk m¹.

^a Gauriviti (the reading of bfm¹) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned together (v. 30. 14); cp. Sarvānukramaṇī on v. 30: *babhrur: ṛṇamcayo 'py atra rājā stutaḥ*. ^b 33-36^{ab} are quoted in the Nītimañjarī on RV. v. 30. 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvira*).

ददौ च रौशमो n, ददौ न रौशमौ fk, ददौ रागो रौशमौ b, ददौ तदौशमौ r, ददौ तदाशमौ m¹ (cp. note *).

^a Cp. RV. v. 30. 14: *ṛṇamcaye rājani ruśamānām*. ^b Cp. RV. v. 30. 12: *gavām catvāri dadatuḥ sahasrā ṛṇamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptah pravrje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12–15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr. — प्रतिगृह्य च्छिर् m¹nr, प्रतिगृह्यमुच्छिर् b, प्रतिगृह्य श्छिर् fk. — 36. तत् fbm¹r, यत् kn. — °देवानि एका^a r, °देवीन् एका^a b, °देवान् एका^a f, °देवायेका^a h^r — पराख्यतः hm¹r, पराखि तु b fkr⁵r⁷. — The end of the *varga* is here marked by ॐ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. ^b This is to explain how Agni is

addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29–36^{ab}) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^a (*ātmā hi nātmāne dadyāt*) while the words *sarvāsu atriṇ kecana* are probably due to 32^{ab} (*rājñāḥ prati ca tat sūktaṁ babhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b.

^d Cp. *Sarvānukramaṇī*: *vaiśvadevaṁ vai tad* (*vai* = 5, *tad* = 6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52–61). *Ilā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इलाभीत्यृचि तु सुता r, प्रेतिक्काभीत्यृचि तु सुता m¹, प्रेतीक्काभीत्यृचि तु संसुता h d, प्रेतीह्वाभीत्यृचि तु संसुता r³, प्रेतीत्वाभि न च्चुता सुता b r² r⁵ r⁷, प्रेतीत्वाभि न च्चुता f.—37^{cd} in B m¹ only.—उदितृचि तृतीयायां m¹, द्वितीययायया सुतः r, द्वितीयायां सविता शौनको ब्रवीत् is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in b.

* Cp. Sarvānukramāṇi on v. 52: *mārutam ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutih*: v. 42. 14),

hm¹b f k have no यो (the pratika of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तृचो. The reading of R, उपेति वाईस्यसुचो यो, makes the first pāda end in the middle of तृचो.—रौद्री तु A, रौद्री स्यात् f k r, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapūṇi (considered) Iṣapati, Gālava Parjanya-Agni,

39^{ab} is found in b f k m¹ only: there is no reference to it in R (though some of his MSS. must have it).—रिता m¹ k, रिता: b f.—इळस्यति: h d, इळस्यति: r, इळस्यति m¹, इळस्यति f k, इळस्य b.

40. Yāska* thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins^b.

मादृतेष समाधिनी Am¹ b f k, मादृतीयसमाधिनिम् r.

* RV. v. 42. 14 is not commented on in the extant text of the Nirukta. ^b The Sarvānukramāṇi gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐह्नी परा तु या hm¹r, ऐन्मर्गसाविति r⁵r⁷, ऐन्मुनेसावि ते b, ऐन्मुखे सावि ते f, ऐन्मुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—धर्म m¹b, धर्म fkr.—परा-
ज्जति r, परावन्ध^o bfk, परावन्ति m¹.—41^{ed} in Bm¹ only.—The end of the *varga* is here
marked by ८ in bfk, not in hdm¹.

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{ed}) the celestials (*divaukasah*)^a are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m¹.—पूषणं चोर्ध्वे b, पूषणं चोर्ध्वे f, चोर्ध्वे k, पूषणं चार्ध्वे m¹, पूषणं या चेत्यर्ध्वे r.—सुता एति r, सुताविति bfk, सुवा-
विति m¹.—This śloka is found in Bm¹ only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati^a,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43^{ab} in m¹ follows 45^{ab}.

^a The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṃ pratnathā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा ऐवेह्नी वा r, सोमी वादैवेह्नी वा fk (वा k), सोमी वा ऐवेह्नी वा b, सोमी वां ऐह्नी वा m¹.—प्रजापतेः bfk, प्रजापते m¹.—कौपीतकिः br, कौपीतकिः fk.

^a There is no statement about this stanza in the *Sarvānukramaṇī*. ^b That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyāny aniruktāni parokṣa-vaiśvadevāny avadhīyante*.

B 45. Among these it is spoken of as the third^a: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)^b.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परस् r, इदं पुरस् bfk, इदं पुरा m¹.—रिति तु hm¹r, रिति च bfk.—The end of the *varga* is here marked by ९ in hbf, not in m¹k.

^a That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note ^a). ^b That is, Kauṣitaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

10. Deities of RV. v. 51-60.

46. And with three^a of the four^b (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)^c (praises) Vāyu (only)^d. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f.

वायवा याहि hdm¹, वायवृक्षोति b, वायवृक्षेति r, वायु वृक्षोति f, वायु वृक्षोति k.—तुषा fk, तृचा b, तृचा r, तृचि m¹, तुचं hd.—यक्षा br, यक्षा fkd, यक्षात् hm¹.—Instead of this *tiṣṭubh* r¹r⁴r⁶ have a śloka, which m¹ has in addition to it:

अयं चतुर्णामिति च इन्द्रवायू¹ षिभिः सुती ।

वायवा याहि [वि] वायुं² रचं न्विति³ तु रोदसी ॥

¹ वायु m¹, वायु r¹r⁴r⁶. ² m¹, वायुर्द्वितीययान्त्रिका r¹r⁴r⁶. ³ रचं तृचि m¹, रचान्विति r¹r⁴r⁶.

^a For *tiṣṭubh*.

^b For *caturṇām*. The *iti* should follow *ayam*, not *caturṇām*.

^c Here R has in connexion with his corrupt reading *ṛkkā* *iti* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkṣā* occurs).

^d The Sarvānukramaṇī makes no statement about these stanzas.

^e Op. 47.

^f The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāṣaḥ*: v. 57. 1) the host of the Rudras is praised^a. Now this is the name of the host of the Maruts: they are called Rudras.

क्षीतज्ञान Abk, क्षीतं ज्ञान f, क्षीतज्ञा m¹, क्षीते गान्वा r.—सुताः A, सुताः B.

^a There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)^a.

०धिरयं m¹br⁵r⁷, ०धिरयं fk, ०धिरयं hd, ०धिरमौ r.—चोमो ल^a hdr, चोमाव^a bf, चोमाव^a r⁵r⁷.—48^{cd} in the text follows the reading of Am¹; in B (also m¹) the line has the following form:

यदुत्तमे तृषेऽर्धर्च ईळिऽपि संसुतो वृषे (b, वृषे m¹fr) ।

^a Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iḥe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvayce*: i. e. 1^{ab}, 6^{cd}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8^d, so that this statement would not be quite correct). The Sarvānukramāṇī has: *āgneyam ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मध्यमा m¹r, माध्यमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm¹ only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m¹ it is marked after ०मध्यमौ (48^b), after which that MS. adds the B form of 48^{cd}.

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavitī Dārbhya. That king being about to sacrifice went to Atri and propitiated him^a.

दार्भ्यो all MSS. and n, दारुभ्यः Sarvānukramāṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.² vol. ii, p. 45.—श्रुतः hm¹rnṣ, श्रुतिः bfr⁵r⁷n(gh).—रावाचिम hdṣ, राजचिम m¹, राजचिम n, राजचिर् br, राजचिर् fk.

^a This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyana, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थं hm¹rnṣ, कार्यवत्तं bfr⁵r⁷.—०लि: स्थित: fkr, ०लि स्थित: hm¹bs.

^a Sāyaṇa on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भ्यगच्छं hm¹frṣ, भ्यगच्छं bkṣn.—आवाञ्चखा° hm¹r, आवाञ्चखा° f, आवाञ्चस्व° ṣ, आवाञ्चखा° n.—52^{c d} is omitted in br¹r⁴r⁶.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यद्ये च hdm¹rbfkṣ, यद्येऽच ṣadgurusisya (one MS. यद्ये च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m¹.—The end of the *varga* is here marked by ११ in b, not in hdm¹fk. It is marked by ११ in h (not in d) after मार्यथा (59^b), and after 58 in f.

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣadguruśiṣya, n (and, I believe, m¹, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r. — 56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣadguruśiṣya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अचिपुत्री m¹ fkr_g, अचिपीची n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjari MSS. ^b As the MSS. do not use the avagraha, *durbalo* is ambiguous in form, but the context shows that it stands for *adurbalo*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)^a of the Veda ; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.'

नो तु m¹ n_g, नो हि fkr.—वेदस्त्रां वा m¹ rn, all MSS. of Ṣadguruśiṣya but two (which have देवस्त्रां वा), न्वेदस्त्रां वा f, वेदस्त्रां वा k.—तथा m¹ fkr_n, three MSS. of Ṣadguruśiṣya, यथा four MSS. of Ṣadguruśiṣya.—अचिर् s, अचि fkm¹, अचिं rn.

^a This emendation, which I made in Ṣadguruśiṣya (in 1886), still appears to me the only possible one. ^b Vasukarṇa ; cp. my explanatory note on Ṣadguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note ², would read *ṛṣiṃ mantradṛṣam*, but the two words in agreement would be tautological. ^c Cp. Ṣadguruśiṣya, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm¹ r, प्रावोचत्तथा r² r⁵ r⁷, प्रावोचत्तथ f, प्रावोचत्तथ k, प्र चन च b ; the whole line in Ṣadguruśiṣya runs : इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः ।—शिव hm¹ r³ g, नो न brn, नो न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यक्षे hr̥ṣ, वृत्ते यक्षे m¹, वृत्ते वृत्ते b̥fkn.—कन्याया hdm¹, कन्यायां b̥fkr̥ṣ.—
 वैव न्ववर्तत m¹r̥ṣ, वैव न्ववर्तत hd, न न्व निवर्तते fkr̥²r̥⁵r̥⁷, न न स्निहवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततस्वी Am¹, ततस्वु तौ bn, ततस्वु तो fk, ततः स्तुतो r²r̥⁵r̥⁷.—निवर्त्याम् r, निवर्त्याम्
 hd, निवर्तते Bn. The emendation निवर्तताम् is based on the reading of B, on the
 necessity of a dual middle form, and the assumption that in A the second त dropped
 out, and that निवर्ताम्^o became corrupted to निवर्त्याम्, as a gerund seemed required
 for the construction, and आम् is often used thus (see index of words sub voce āsū).
 Then अविवा^o became ताविताव^o, which is very pleonastic after तौ तु; the causative for
 the simple gerund is also clearly wrong.—शुभाविवाभि^o b, उभाविवाभि^o n, उभाविवापि
 fk, तावितावभि^o hdm¹r.—61^{ab} is altogether different in Śaḍguruśiṣya.—61^{cd} is found here
 in m¹b̥fkn; in A this line appears at 80^{cd}, where it is repeated in m¹.—61^{cd} is not in
 Śaḍguruśiṣya.

62. Now the two kings Taranta and Purumīḥa were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

वेददक्ष्यी rn, वेदक्ष्यी fk, वेदक्ष्यी b, वेददक्षिणी Am¹: the Sarvānukramaṇī has
 वेददक्षी; the form of the name in the RV. is वेददक्षि, while वेददक्षिन् is not found
 elsewhere.—वृपती m¹br, वृपतिः hr̥¹r̥⁴r̥⁶k, वृपति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

तं वृपः hm¹r, वै वृपः b̥fkr̥²r̥⁵n.—तरन्तागुमता वैव Am¹ (वं hd), तरन्तागुमतेवैव
 b̥fk.—प्रादाद् m¹fkr̥ṣ, चदाद् hd, आदाद् b.—The end of the *varga* is here marked
 by १२ in b̥fk, not in hdm¹.

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī. B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

वानहं m¹fk, वानिनां r, वांसु तां ṣaḍguruśiśya.—अथहं r, ṣaḍguruśiśya, अथाहं m¹, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुल्यरूपानिवात्मनः Am¹bfr², तुल्यरूपाश्वात्मनः rns.—64^{cd}-67^{ab} are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{cd} is not found in ṣaḍguruśiśya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke ṣṭha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के षेति hd, केवेति bfr.—इद्रसुगुणबुध्यत A, इद्रपुषानबुध्यत ṣ, अविस्मानन्वबुध्यत br, अविस्मानन्वबुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्थामिर्बुद्धा i¹i³i⁴r⁶, इत्थामिर्बुद्धा hdm¹, इत्थादिमिर्बुद्धा ṣ, इत्थमिः षड्मिः bfrk.—तांस्वा hdr, तांस्तः b, तांसुतः fk, तांसुविः ṣ.—अतिक्रमं rs, अविक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अविर् ṣ, तं मेने ह्यविर् hd, तं मेने m¹ (I have not noted whether अविर् or ह्यविर्), तमृचिमेने bfr.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Prṣni (the Maruts) as they went along,

यत्न fkr, यात्न r¹r⁴r⁶, यत्न hdm¹, यत्न g, य b.—यत्न bfrg, यात्न A.—69^{cd}, 70, 71^{ab} omitted in n.—सुत्वा तथा hbfk, सुत्वानया m¹r.—71^{cd} omitted in Śaḍguruśiṣya.—The end of the *varga* is here marked by १३ in m¹bfk, not in hd.

14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य g, आमुच्य ते स्वकण्ठेभ्यः r⁵, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य मुकंवेभ्यो b. The line in Śaḍguruśiṣya runs: अथास्य मरुतो ब्रह्मान् स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm¹r, ददुसदा bkn, तदुसदा f.—सुमहायशाः ngs, तु महायशाः hm¹r, सुमहातपाः B.—Śaḍguruśiṣya has an additional line after 72^{ab}, and Sāyaṇa another after 72^{cd}.

^a Sāyaṇa on RV. v. 61. 17 quotes 72^{cd}-79^{ab}.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdrk, Śaḍguruśiṣya (w¹), स सद्य कषिर् f, स संघ ऋषिर् b, स सद्यमृषिम s, प्रादुर्भूतर्षिम n.—प्रवक्ष्यान् As, संदिश्यान् b, देशान् k, देशां (नय^o) f, विवक्षू rs.

^a Sieg, p. 53, note ⁷, wishes to read *rṣim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṁ me stomam*: v. 61. 17, 18); and to her (Night) who did not see^a Rathavīti, he discerning (him) with the eye of a seer,

०त्वाभ्यां A ngs, ०व्युग्भ्यां b, (सोम)मृग्भ्यां f, (सोम)मृग्भ्या k.—दौत्ये hm¹rns, दूत्ये r²r⁵g, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm¹r, न्ययोजयेत् bfk, न्यवेदयत् ngs.—तपस्वन्तं hm¹rs, अपस्वन्तं g, अपस्वन्तीं br²r⁵, अपस्वन्ती fk.

^a Cp. Sieg, p. 53, note ⁹, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पुष्टे bfk, पुष्ट hm¹r.—प्रयोदितः hrfkss, प्रयोदितः b, प्रयोदितः n.

^a Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣu aparītāḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hr̥fk, दार्भ्यं b, दारुभ्य s, दारुम् ns.—स्वितः hdm¹r, स्वित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹rg, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m¹bfk, प्रत्याचक्षीय four Ṣaḍguruśiṣya MSS., प्रत्याचक्षिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm¹rkgs, म वे मे b, मे मा ख ns.—क्रुधः Bgs, क्रुधः n, क्रुधाः hm¹r.—स्वयमृषिः hm¹rnsg, स्वयं वरिषिः kr²r⁵r⁷, स्वयं वरिषि f, स्वयं वरिषिः b.—मगवन्नुषेः hm¹rgs, मगवन्नुषेः fkn, मगवानुषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुषामित्वेनम् hrs, क्षुषामित्वेनम् ns, क्षुषा तैःस्विति B.—पूजयित्वा स्वयं hdm¹, पूजयित्वाय तं bfk, चार्चनाना स्वयं r¹r⁴r⁶.

^a 79^{cd} appears in a modified form in Ṣaḍguruśiṣya : the better reading there is *pādyaṛghyamadhuparkam* (instead of *pādyaṛghyaṁ madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viṣṭarah, pādyaṁ, arghyaṁ, ācamaniyaṁ, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śasiyaśi, and Taranta, and king Purumīḥa with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5–10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*rtena* : v. 62–72) are addressed to Mitra-Varuṇa.

मुक्कम् hdkr, मुक्कम् b, मुक्ताम् f.—अगुवञ्चि hm¹r, सोऽगुवञ्चि b, सोऽगुवञ्चि k, सोऽगुवञ्चि f.—80^{ed} occurs as 61^{ed} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm¹.

* Sieg, p. 54, note ⁵, wishes to read *śukam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*.
^b Cp. Sarvānukramāṇi on RV. v. 62: *matrāvaruṇam vai tat* (*vai*=5, *tat*=6).

16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five ^a stanzas (v. 78. 5-9) with a view to childbirth.

वर्मायै hd, वर्मायै fbkr.—पञ्चर्षी hm¹r³, पञ्चर्षी fr, पञ्चर्षी bk.

* Cp. Sarvānukramāṇi: *antyāḥ pañca garbhasrāviny upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcasamudāyopadiṣṭatvāt*). According to Śāyana the last three stanzas only (7-9) are *garbhasrāviny upaniṣat*. Aufrecht, in his abstract of the Sarvānukramāṇi, has '5-7': this should be corrected to '5-9.'

82^{ed}-84. There is a sacred tradition (*śruti*) that the seer ^a after incurring seven failures (*aparādhān*)^b was appointed ^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)^d, into a chasm (*rbīsa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspatī*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82^{ed}. सप्त कृत्वापराधानि r¹r⁴r⁶, सप्तकृत्वोऽपराधानि hdm¹r³, सप्तकृत्वोऽपराधे तु r, सप्तकृत्वोऽपराधे तु b, सप्तकृत्वोऽपराधे तु fk.—83. अविः कृतो r, अविं कृत्वा hdm¹, अविं कृत्वा r³, अविस्ततो fkr⁶r⁷, अविस्ताता b.—वे अतिः hdr, नः अतम् bfr⁶r⁷.—तमष्टमे A, ततोऽष्टमे r, ततो अमे b, तताशमे f, तताशमे k.—84. अविसे ना r¹r⁶, अविसे ह b, अविसे ह fk, अविसे ह r⁶r⁷, अविं से ह hr, अविं से ह d, अविं से ह m¹.—स्वम् hdm¹fk, स्वम् b, रावी (रावी) r¹r⁴r⁶.—अधारयत् bfrk, अधारयत् A.

^a That is, Saptavadhri, the seer of RV. v. 78. ^b This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' ^c That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikāṃ kr*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vyksa*). ^e This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*rbisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ* : v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the Aśvins^c.

B This is also recognized (*drṣtam*) as a consecrating prayer for children issuing from the womb (*srauatām*)^d.

85. समुद्धृत्य hm¹bk, समुद्धृत्य f, समुद्धृत्य r.—तृचः स्वस्वीव m¹, तृच स्वस्वीव hd, चिच-
स्वस्वीव b, चिच स्वस्वीव fk, चिचस्वस्वीव r⁵r⁷. — गर्भार्थं hdm¹, गर्भार्थं bfr⁵r⁷. — स्वप-
तस् hm¹rb, स्वपतस् r⁵r⁷, स्वपतस् f, तपतस् k.—86. ज्ञेये त्वन्निष्ठामितरे ऋषी hm¹r,
ज्ञेयावन्निष्ठामितरी वृषी B.—86^{cd} = viii. 66^{ab}. This line is wanting in A, but is found
in m¹ as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m¹
or hd (as the line is wanting in these two MSS.).

^a The versified story told by Sāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The Aśvins are invoked in these two stanzas. ^d Cp. *R̥gvidhāna*, ii. 17. 1^{cd}-4^{ab}, quoted by Śaḍguruśiṣya, p. 123.

17. Deities of RV. v. 79-87. Khilas.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्स्यात् m¹, तत्तत्स्यात् b, तत्तत्स्यात् fk, तत्तत्स्यात् r.—जरायु° bm¹, जरायु° fk,
जरायुर r.—This śloka is not found in A, but m¹, as well as B, has it.—87^b = iii. 76^d;
iv. 18^b; vi. 92^b; viii. 62^d.

^a That is, this aggregate of five stanzas (*tad* in 86^d).
more general sense; see *bhāva-vṛtta* in the index of words.

^b That is, it has also a
^c Which occurs in RV. v.

78. 8. ^d Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*baṭ* : v. 84) the Middle Earth^a is praised.

अहेति वे A, अहा वद् B.—बळिति लखिन् A, तु बळित्वेति B.—सुता B, तु बाक् A.

^a In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivi is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, वृचं दुःस्वप्नप्रशासनम् m¹.—°रावे इंद्रा° hdb, °भाव इंद्रा° fk, °रावे षड्म् r.—इन्द्राग्नेन्द्रा° hm¹ B, षड्मेन्द्रा° r.—°प्रमुत्तरम् hm¹ r, °प्रमुच्यते r²r⁶r⁷, °गन्धमुच्यते f, °गन्धमुच्यते k, °प उच्यते b.—89^{ab} is not found in A, but m¹, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅa*).

B It is called Eṅayāmarut^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यङ्गं d, विष्णुं नङ्गं m¹, विष्णुर्न्यङ्ग b.—उत्तमम् hr², उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90^{cd} is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn.

^b That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Śāyana, who remarks that, at the midday libation, instead of the Eṅayāmarut hymn an Indra hymn, '*dyaur na*' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅa*), should be substituted.

91. But the hymn of Fortune (*śrīśukta*)^a is a benediction : the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāḥ*) in it.

•वाद्दु hm¹r, •वादो खात् bkr², •वादो खा f, •वादास् r⁵r⁷.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r⁵r⁷, स्त्रीपुत्राणां kr⁽²⁾.—वट् bkr⁵r⁷r¹r⁴r⁶, तु hdr.—तत्खाद्वा° hm¹r, तत्खाद्वा° r¹r⁴r⁶, खाद्वा° bkr², (no तत्).—•स्रस्यपनुदम् hm¹r, •स्रस्यपनिर्दः r¹r⁴r⁶, •स्रस्यपनिर्दो bf, स्रस्यं पनिर्दो kr², •स्रस्यपनिर्दो r⁵r⁷.—तच A, खच B.—The end of the *varga* is here marked by १७ in bkr¹, not in hd.

* This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Müller, RV.² vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In *Īgvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *Īgvidhāna*, pp. xxi, xxii.

^b This must refer to the six khilas which follow the *śrīśukta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklīto yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu maruṭah* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamō devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣus ca*.

^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

^d Under the name of *Jātavedas*.

18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jivaputra^c (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)^d various kinds of females having milk are praised together.

प्रजावक्षीवपुत्री hdm¹, प्रजावक्षीवपुत्रो r¹r³r⁴r⁶bkr², प्रजावान् जीवपुत्रो r, प्रजावान् जीवपुत्रा r⁵. •पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः r, पयस्विन्य b, पस्विन्य fk, यथास्विन्यः hm¹r³r².—संस्रवतीति hdm¹rf, संश्रवतीति k, संश्रवतीति b.—92^{cd}–102 are omitted in r¹r⁴r⁶.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajārajivaputrābhyām haṭke*; cp. Stenzler's note, p. 34; Meyer, *Īgvidhāna*, p. xxv.

^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇi: 'ā te,' *sapta, prajāvān, garbhārthāśistutūḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48.

^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramapī: 'agnīh, pañca, jīvaputra, āgnī-vāruṣam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraṣkara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. ^d As all the MSS. agree in reading *saṃ sravanti jiḥ*, this may be a various reading of the pratika, and not a corruption of *saṃ sravanti iti*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions^a, in (enumerations of) technical names, in leading ritual forms^b, a deity is incidentally mentioned (*nipāta-bhāḥ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

•संस्वासु देवता hm¹b, •संस्वा तु देवता fkr², •संस्वासु देवता: r.—•वाक्वात् m¹br,
hdr³fkr².—93^{ab}=iii. 82^{ab}.

^a Such as the *śrīśukta*, in which Agni is incidental (see above, 91). ^b Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयो: br, मन्त्रप्रयोगमन्त्राया: fk, मन्त्रप्रयोगमन्त्राणां hdm¹r³.—•धा-
यका: br, •धानका: r², •धा - का: f, •धानका k, •धानिका: hdm¹r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)^a.

गुणभिधायकानि r, गुणभिधायकानि b, गुणभिधायनानि hm¹f.—संविज्ञानं
hm¹bf, संविज्ञानं r.—95^{cd} is omitted in k.

^a For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yaṭ tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary ^a: this is (to be) understood.

प्रधानगुह्यमूताः कुरु r, प्रधानगुह्यमूता कुरु hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhrgu, Aṅgiras and Atri.

97. Prajāpati ^a, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सचं MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः सुतम् Ṣaḍguruśiṣya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimajjari (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bns, जगामाशरीरिणी hdm¹rfs.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhrgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*) ^a.

तदायुर् hdm¹s, तदायुर् b, तदायुर् f, ददायुर् kn, तदायुर् r.—प्रासद् s, प्रासद् hdm¹r³n, प्रासद् fkr², प्रासद् b, प्रासद् r.—र्विभ्यो hdm¹rfs, र्विभ्यो b, र्विभ्यो n.—चक्रिरेष्वङ्गिरा hdm¹r³s (Nirukta iii. 17), चक्रिरेभ्योऽङ्गिरा rn, चक्रिरेभ्योगिरा b, चक्रारिरेभ्योगिरा kr², चङ्गारिरेभ्योगिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgārā āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुती s, प्रजापति सुती n, प्रजापति तु ती b, प्रजापतिसु ती hdm¹rfs.—वृहा वृहा bfrn, वृहा वृष्ट s (two MSS.), वृहा वृष्टा s (one MS.), वृहा वृष्ट k, वृहा वृष्ट hdm¹.—अवेह् hdm¹rbsfn, अवेह् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह s. — प्रत्यभाषत bfkkn, भाषमाणां तु s, भाषमाणं तु hdm¹.—The end of the *varga* is here marked by १९ in m¹ bfk, not in d.

Maṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Brhaspati was the son of the seer who was born from the coals (Aṅgiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹ fbr⁶ n, विदधीति hdrk.

^a As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Aṅgiras. Now this sixth Maṇḍala is stated to be his and his sons'^a.

मरुत्वासीद् r, मरुत्वासीर् b, मरुत्ससि fk, मरुत्ससि hd, मरुत्वति m¹.—गुर्यस्य r, गुरोर्यस्य hdm¹, गुर्यस्य fbk, गुरोर्यस्य r² r³, भुवन्यस्य r¹ r⁴ r⁶.—सपुत्रस्य तु तस्येदं fbkr, ससपुत्रस्य तस्येतन् A.

^a Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्विंशदेवाः r⁶, एकान्विंशदेवाः b, एकान्विंशदेवाः fkr², एकान्विंशतिशिव hdr, एकोनविंशतिशिव m¹.—देवो यो A, द्वौ देवौ B.

* This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavāṃ stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

गु मे hdr, न म m¹r¹r⁴r⁶, न म b, च म f, न म k.—सुते br⁶, सुतो fk, तु ते hm¹r.—106^{cd} is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm¹fk.

* 106^{ab} is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaiśvadevyāu ŋcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādāsyau vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramaṇī: *devītyāndrī vāṅntyas ca pādah*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsaḥ*: vi. 37. 3) Vāyu and Indra are praised together^a.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्र संसुतो hm¹r, इन्द्रवायू सह सुतो br⁶r⁷.—107^{ab} omitted in k.—वाच br, वाच m¹f, omitted in k.—107^{cd} is found in B and m¹ only.

* There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayaṃ devaḥ*: vi. 44. 22-24) which is addressed to Soma, some say is addressed to Indra^a.

. But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayāt*: vi. 45)^b is (in) praise of Bṛbu^c.

108^{ab} is found in B and m¹ only.—य आनयदिति त्वस्व A, शरीरं चतुरित्वस्वां m¹r¹b¹fk (चचर् b, चचर् fk).—तुचोऽधीति नृबुसुति: Am¹, तुचोऽधीति नृबो: सुति: r, चिचे बीति त्रिवासुति: b, तुचे ताति नृवासुति: f, चिचे तात चवासुति: k.

* The Sarvānukramaṇī makes no mention of this triplet. ^b The reading of B (*śarīraṃ cakṣur ity ayaṃ, tṛce 'dhīti bṛbustutīh*) would mean: 'The body (is praised) in II.
C C

the stanza "The eye" (*caṣuḥ*), in the triplet "above" (*adāt*) there is praise of Bṛbu.^a *Caṣuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇi at the beginning of Adhyāya ii it is described with the words: *caṣur, akā* (= *ekā*), *ālmastutiḥ*.^c Cp. Sarvānukramaṇi: *tree 'ntye bṛbus takṣā datvatam*.

109. And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svāduṣ kilāyaṃ*: vi. 47. 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितरं kr, पितरं hb, पितरः d.—शंपुषं hm¹r, शंपुषु b, वांयसु fk.—तृचस्थान्ते m¹, तृचस्थान्ति hdr, सुक्तस्थान्ते B.—खवरं B, खयम् hdm¹r.—०ति तु सौम्यः पञ्चर्च उत्तरः hdr¹r³m¹, ०तिताः पञ्चर्चः सौम्य एव वा bfr.

^a The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Samyu's father is praised. Sadgurusisya, however, remarks that according to a Vedic authority Bṛbu was a relative (*bandhu*) of Samyu.

^b That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105.

^c The reading of A agrees in matter with the Sarvānukramaṇi, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇi: *pañcāśāu saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupāniyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रसिद्धो b, इन्द्रसिद्धा f, इन्द्रसिद्धा k, इन्द्रसिद्धं r, इन्द्रसिद्धं m¹.—निपातीयाः b, निपातनीयाः fk, निपातिन m¹, निपातोऽयं r.—श्रूयन्ते b, श्रूयन्ते m¹fr.—110 is found in B and m¹ only.

^a In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupāniyā* stanzas to Indra: *svāduṣ kilāyaṃ madhumāñ utāyaṃ itindrasyaindrīr anupāniyāḥ śamsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Bṛhaspati, the last verse (*pāda*) Indra.

गुतीयसु त्विद्धम् hm¹r¹r⁶r⁷, गुतीयोऽखीद्विद्धम् bfr, गुतीयोऽखीद्विद्धम् r.—The end of the *varga* is here marked by २९ in bfm¹, not in hdk.

^a 111^{ab} is quoted by Śaṅguruśiṣya on RV. vi. 47. ^b The reading *trītyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīdvāṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāvarvṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm¹, पदं यत्त b, पदं यत्तद् f, पदं यत् k.—अचसु तिस्रसु hdm¹, अचसु तिस्र b, अचसु तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{cd}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Trīpāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prāṇi is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{cd} and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m¹:

113^c. त्वचः परो b, त्वचः ॥ पुरो fk.—मावतः bfk.—पृन्निमूते b, पून्निमूते f, पूष्णिमूते k.—In hdm¹ the whole pāda reads आदित्यो वा मरुतः पृन्निमूते । आदित्यो वा being taken from 114^a.

113^d. दुचः परो b, दुचा परो fk.—वैश्वदेव fb, वैश्वदेम k.—In hdm¹ this pāda reads प्रगायस्त्वच वज्रदेवतोऽग्नयः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇi: *trīpāṇikaṁ prāṇisūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for *Prśni* (22)^b.

114^a. वा स्वाद् fb, वा स्वा k.—This pāda in hdm¹ reads आ मा पूषन्निति पोष्ण-
चतस्रः=114^b.

114^b. आ मो पूषन्निति पोष्णाश्चतस्रः b, आ मो पूषन्निति पाष्णाश्च तिस्रः f, च मो
पूषन्नि से पाष्णाश्च तिस्रः k.—This pāda in hdm¹ reads तुचः परो मासतः पुन्निसृक्ते=113^c.

114^c. तव विद्यात् fk, तव विद्याद् b.—This pāda in hdm¹ reads आदिष्यो वा
मासत एव वा स्वाद्=114^a.

114^d. अत्यरयुध्वोः f, युध्वोः k.—कीर्तना पृथये च b, कीर्तिता प्रियाश्रये
च fk.—This pāda in hdm¹ reads अन्वा बुभुकीर्तितं पृथयो वा ॥—The end of the *varga*
is here marked by २२ in hbf, not in dk.

* The only practical difference between the above statements about RV. vi. 48 and those of the *Sarvānukramaṇī* is, that in the latter the option of *liṅgoktadevatā* includes stanza 13. Cp. BD. vol. i, p. 122, note ^a. ^b Śaḍgurusīṣya remarks that the wording of the *Sarvānukramaṇī*, *antyā dyāvābhūmyor vā prśner vā*, is in imitation of another *Anukramaṇī*: the passage meant is undoubtedly BD. v. 114^d.

23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-52) are addressed to the All-gods: the second stanza (vi. 49. 2) (praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5) the Aśvins, but the seventh here praises Vāc (49. 7), the eighth 49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuvanasya*: 49. 10) Rudra, then the two next (49. 11, 12)

116. सौत्यृक् तु सप्तमी hdm¹, सौत्यृक् यावीरवी b, सौत्यृक्कावीरवी fk (i.e. पावीरवी, the *pratika* of vi. 49. 7).—०द्योत्तरे hdm¹ b, ०द्योत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu^a. 'To' (*abhi*: vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is addressed to Savitṛ. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50. 9, 10)^b.

मास्यो यो hd, मास्यो यो b, मास्यो यो m¹, मास्यो (no यो) fk.—जगावृषिः hd, जगावृषिः m¹, जगावृषिः f, जगावृषिः k.—अभ्येच्छति स b, अभ्येच्छति च

f, अग्नीद्राणि च k, अहिर्बुध्न्यार्के hm¹, अहिर्बुध्न्ये d.—रौदस्यापेयुताश्विनी b, रौदस्यापेयुताश्विनी h d f, रौदस्यापेयुताश्विनी k, रौदस्यापेयुताश्विनी m¹.

^a The Sarvānukramaṇī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyī* and *āśvinī*, it is probably meant—*dehātī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as Rodasī is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agnīparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya^b. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सूर्यो वोढु त्वद् b, सूर्यो चोढु त्वद् f k, सूर्यो वोढु त्वद् h d m¹.—The text of 118^a follows h d m¹, वयं पौष्णानि यं किंन्द्रात्पौष्णमुपोत्तमं b, वयं भिष्णुयोत्तमं f, वयं भूष्णम-योत्तमो k, that is, probably = वयं पौष्णानि पक्षे[ता]दिन्द्रात्पौष्णमुपोत्तमम्, ‘there are five hymns to Pūṣan beginning “We” (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramaṇī. ^b The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathītamaṁ kapardīnam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

119^{ab} is found in b f k m¹, not in h d.—ऐक्षामि b f k, ऐक्षामं h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

वीषसे चैव hdm¹, वीषसे वोवोद b, वोषसे वोचेंद्र fk.—तु वपुर्विति hd, तु पुनर्विति m¹, स्वादपुर्णं तत् b, स्वादपुर्णं तत् f.—120^{cd} in bfk only.—स्त्रिभ्यां fk, स्त्रिभ्यां b.—रार्द्धं n, रार्द्धानं fk (cp. vii. 44).

* There is no stanza beginning with 'upa in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vaḥ satām*: vi. 67). 'Obediently' (*śruṣṭī*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समैन्द्रा° hd, ससैन्द्रा° b, सं वामैन्द्रा° f.—परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72) Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेन्द्रासोमी° hd, सवितेन्द्रासोमी m¹, सवितेतीन्द्रो सोमो bfk.—तो सुतो b, ता सुतो fk, संसुतो hdm¹ (cp. 118^a).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)^a.

सर्वेषां चक्रवर्त्तिनाम् fk, सर्वेषां चक्रवर्त्तिनाम् m¹, पूर्वेषां चक्रवर्त्तिनीम् b.—This śloka is found in bfk m¹, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

* This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārājaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sārājaya^b, having been conquered in fight by the Vāraśikhas^c, came to Bharadvāja^d.

सार्जयः hdm¹, सर्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्वयः b.—आजगमतु kn, आजगमतु f, आजगमती b, अमिजगमतु hdm¹ (this would make a pāda of nine syllables).—वारशिखिर् n, वारिशिखिर् hdm¹, वारशिखो f, वारशिखो k, तारशिखि b.—युधि hdm¹n, मुवि fk, युवे b.^a

^a Cp. RV. vi. 27. 5, 8.

^b Cp. RV. vi. 27. 7; vi. 47. 22, 25.

^c This is the

form of the name in RV. vi. 27. 45.

^d This *varga* (124-128) is quoted in the Nīti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुस्त्री hm¹k, अभिगम्य ततस्त्री b.—तं hm¹b, तु fk n.—प्रसाद्या° hm¹b fk, प्रणम्या° n.—वारशिखिर् n, चारशिखिर् b, वारशिखिर् fk, वारिशिखिर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*). That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चचबन्धुन् n, चचबन्धुं hdm¹, चचबन्धुन् k, चचबन्धुन् f, चचबन्धु b.

127. The seer saying 'yes' to them, addressed his son Pāyū: 'Make these two kings unassailable to their enemies.'

तौ तु hdm¹, तु तौ bfk n.—कुर्व्वेती hdm¹n, कुर्व्वेती bfr, कुर्व्वेती k, कुर्व्व r⁵r⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्वेति bkrn, जीमूतस्वेव hdr³, जीमूतीयेन r¹r⁴r⁶.—पृथक्° hm¹r, पृथक् ते° fk n, पृथक्° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु स्त्रीति B.—द्वितीया तु hm¹r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. ^b This *varga* (129-133) is quoted in the Nītimañjarī on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौत्तृणां चतुर्थो A, सौति चार्त्तौ चतुर्थो Bn.—तु hdm¹, तु b, च r¹r³r⁴r⁶, चङ् fkrn.—सारथिं hdm¹r bfn, सारथि k.—संयुताः hm¹r, तु युताः bn, त युताः k, त युताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

चक्षांशु hm¹r, चक्षान्त b, चक्षां - fk.—सौति आ° rn, सौत्ता° hdm¹, सौत्ता° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं वैकादशी hm¹r³, इषुधिं वैकादशी r¹r⁴r⁶, इषुमेकादशी b fkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15^c^d).

दिग्ध r, दिग्ध hdr³, दिग्भ b, दिग्ध f, विश्व k.—इषुः युतः r, इषु युतः hdr³r⁵k, इषु सवः f, इषु युतिः b.—अयोमुखी hm¹r b, *मुखो fk.—तु अर्धःस्त्रं hdm¹r, स्वर्धं सं b, स्वार्धं सं fk, अर्धर्धं r⁶.—परे hdm¹b fkr², परम् r.—The end of the *varga* is here marked by २६ in m¹bf, by १६ in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19^a) the seer utters prayers on his own behalf.

134. योऊक्षां B, योऊक्षा A.—युद्धादेः hdm¹r, युद्धदेक्षा r¹r⁴r⁶, योद्धादेः r⁵, योद्धादे fk, योद्धादे b.—कवचस्य तु hdb, कवचस्य तु fk, कवचस्य च r.—बध्यतः A, बध्यत m¹, बध्यत b, बध्यता fk, बध्यन्म r.

135. सुतिष्ठत्तमा Am¹, देव्युत्तमा r, देव्युत्तमा bf, दौर्व्युत्तमा k.—अविर् m¹b fkr⁵, अविर् hdr.—आत्मन आशिषः hdm¹r, आशिषमात्मनः bfk.

136. *Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasīkhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन) वारशिपान् f, (पुनर) वारशिपान् k.

* This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रमी m¹ b f k r n (a g h m), च तिस्रमी n (b c).—°काम्यया m¹ b f k n, °काङ्क्षया r.—भितुष्टाव m¹ f k r (Sārvaṇukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अथेत्य m¹ b f k n, आसाद्य r.—हर्षुपीया° f, हर्षुपीया° b, हर्षुपीया° r, हर्षुपीया° k, पर्युपीया° m¹ (हरियूपीया RV. vi. 27. 5).—जघानेनान् m¹ r n (m), जिघानेनान् f k, जिघानेनां b, जघानेनां n.—हृचीपतिः bn, शचीपतिः f k r.—The end of the *varga* is here marked by २७ in f k, by १७ in b; in m¹ it is marked by २७, but at the end of 136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. *Now these two, Abhyāvartin and Sārṇjaya, having conquered the Vārasīkhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am¹, एवं Bn.—ततो Am¹ f k, ताव् r, wanting in b.—भ्यावर्त्तिसार्जयो hm¹ r, भ्यावर्त्तिसार्ज्ये b, भ्यावर्त्तिसर्जयो f, भ्यावर्त्तनः शशी k, प्रसोक्तः शार्जयो मृष्ट n.—ददतुर्विविधं वसु hm¹ r b f k, विविधां दक्षिणां ददौ n.

* This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

द्वयान् Am¹, द्वौ च B.—तद्दे A, तस्मै B.

^a Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Āṛṣānukramaṇī, vi. 6, 8. ^b Though the number of stanzas is not mentioned, the plural *ābhīḥ*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m¹, but only in b f k r² r⁵ r⁷: after it b f k repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn^a are occasionally^b (*prasāṅgāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāḥ*) in praise (*stutau*)^c.

प्रसङ्गात्विह m¹, प्रसङ्गा विह A, प्रसङ्गाचिह b, प्रसङ्गान्तिह f, प्रसङ्गासिह k, प्रसङ्गादिह r.—राथीतर स्तुतो h d m¹ r¹ r⁵, राथंतरीस्तुतः b, भारथंतरीस्तुतः f, भारथंतरिस्तुतः k, राथीतरीस्तुतः r.—The end of the *varga* is here marked by २८ in m¹ f k, by २० corrected to २८ in b, not at all in h d..

^a That is, RV. vi. 75, as the one under discussion. ^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

Māṇḍala vii.

29. Pedigree of Vasistha. Kaśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wiyes, the daughters of Dakṣa :

मारीचः m¹ r b n, मारीचिः h d f k.—मुनिः A, भवत् B.—जाया h m¹ r b f k, जाता r¹ r⁴ r⁶.

^a The following passage (143-155) is quoted in the Nīṭimañjari on RV. vii. 104. 16.

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Siṃhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुदाला m¹, दनुषाला f, दनुष्टाला k, तुष्टावला b, दनुष्टाला n (दनुष्टा g, दनुष्टी m, दनिया b).—सिंहिका मुनिः r, सिंहिकाविगी m¹ k r² n, सिंहिकाविगी f, सिंहिकाचि b, सिंहिकाविधी n (g).—क्रोधावशा r, गोधा वृथा f m¹ n, गोधा वृथा b, गोधा वृथा k.—वरिष्ठा b k r n (g h), वरिष्ठा n.—सुरभिर् b n, तुरभिर् f, तुरभिर् k, चतुभिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

* The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Varisthā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir ditir danuḥ kālā danāyuh śiṃhikā tathā,
krodhā pradhā ca viśvā ca vinatā kapilā munih,
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुक्षेवेति bm¹n, कद्रुक्षेवेति kr.—*सुराक्षेव hm¹r, *सुराः सिद्धाः bn, *सुरा सिद्धा fk.—145^d=vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशो A.

B 147. (These were) Bhaga, Aryaman, and Aṃśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

*र्यमांश्च r, *र्यमांश्च fk, *र्यमांश्च m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvāśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तव्यक्षे hm¹r, जज्ञाते br⁵, जज्ञेऽथ n, यज्ञोऽथ fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रश्च वरुणः सह f, मित्रश्च वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणश्च च r¹r⁶, वरुणः सह i²r³.

149. ^a Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b. It fell into a jar containing water that stood overnight.

सन्ने ns, सन्ने ABm¹. — तत्कुम्भे hr³r⁵r⁷ns, तः कुम्भे m¹k, त कुम्भे f, तत्कुम्भे b, कुम्भे तु r. — व्यपतद् hm¹rs, व्यपतद् fkr²r⁵r⁷n, व्यपतद् b.

^a The following passage (149-155^{ab}) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.). ^b Cp. Nirukta v. 13: *tasyā darśanān mītrāvaruṇayo retāś caśkanda*; also Sarvānukramāṇi i. 166: *mītrāvaruṇayor dīkṣitayor urvaśīm apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'pataṭ*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya ^a and Vasiṣṭha, there came into being.

^a On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground ^a;

पतिते शुक्ले m¹r¹fkn, पतितं रेतः bs. — कलशे ऽथ m¹bkr, कलशे च s. — संभूत चक्षि m¹rs, संभूतचक्षि^a n, स वभूतचक्षि^a bk, स भूतचक्षि^a f. — This śloka is found in B and m¹ only.

^a As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152^{ab}).

B 152. while Agastya was produced in the jar, (and) Matsya ^a, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महावृत्तिः brs, महावृत्तिः n, महः fk, भवव्यहान् m¹. — महाययाः A, महातपाः Bns. — 152^{ab} is found in B and m¹ only. — The end of the *varga* is here marked by ३० in hm¹fk, not in bd.

^a Cp. Sieg, Sagenstoffe, p. 106, note ².

31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya ^a; or else (because) the seer was born from a jar ^b. For measurement is made with a jar also :

हि मीयते hm¹r¹fks, महीयते b, (कुम्भे नापी) ह मीयते r¹r⁴r⁶. — 153^{cd} is omitted in n.

* In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. *Sieg, Sagenstoffe*, p. 106, note ^a, and p. 108, top. ^b That is, *Agastya* was called *Mānya* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), *Vasiṣṭha* was (*śamyā*) standing on a lotus (*puṣkara*)^a.

°धानं तु hm¹rbfkn, °धानं च s.—लक्ष्यते br¹r⁴r⁶ns, लक्षते fk, लक्षयाम् hdr, (परिमाणं सु)लक्षयाम् m¹.

* This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वच पुष्करं तच्च Am¹, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b fkn, सर्वतः पुष्करे तं हि s.

* Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by *Yāska, Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgadhārayanta*; cp. *Roth, Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

श्रेष्ठकर्मणः hm¹r, श्रेष्ठकर्मणः b, श्रेष्ठकर्मणा fr⁶r⁷, श्रेष्ठकर्मणि k.—हीन्द्रः hm¹r, चिन्द्रं br⁶r⁷, चन्द्रं fk.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

B For this appears from the *Brāhmaṇa* (passage) 'The seers (saw not) *Indra*' (*ṛṣayo vā indram*)^a.

सोमभागानय Am¹, सोमभागांस्तस B.—ब्राह्मणास्तस्मि m¹r, ब्राह्मणा तस्मि bfk.—157^{ed} is found in B and m¹ only.—The end of the *varga* is here marked by ३९ in m¹b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

* TS. iii. 5. 2¹: *ṛṣayo vā indram pratyakṣam nāpaśyan; taṁ vasiṣṭhaḥ pratyakṣam opāśyat . . . tasmāi etānt stomabhūgān abravīt*.

32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am¹.—ब्रह्मकर्मणि hm¹bfb, वै ततोऽभवन् r.—यज्ञेषु hm¹r, याज्ञेषु b, वातेषु fk.—दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r.

^a Cp. RV. vii. 33. 11: *uta asi maitravaruno vasiṣṭhayurvaśyā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2¹: *tasmād vāsiṣṭho brahmā kuryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am¹, अद्यापि B.—सदस्याः खुस्तु A, सदस्यास्त्विह B.—कहिंचित् Ab, कर्मणि fkr.—अहयेद् hdr, अहये m¹, पूजयेद् B.—भास्वयेयी श्रुतिस्त्वियम् Am¹, वृक्षार्थं भास्वयी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āpri stanzas.

तुष्टावापिमि hdm¹, तुष्टाव वापिमि r, तुष्टाव वापिमि bfb.—त्वपिमि hdm¹, no तु in bfbkr (इत्वपिमि).—आप्र्यस्तच hdm¹r, आप्रियस्तु fk, आप्रियस्त b.

^a That is, vii. 1-17, deducting vii. 2 as an Āpri hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājāḥ*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹bfb, not in hd.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuḥ*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्सु A, चतुर्चभिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमेन्द्रे fkr², संवादमेन्द्रेसूक्तम् r⁶r⁷.—द्वित्वंचसु b, द्वित्वंचसु r¹r³r⁴r⁶, द्वित्वंचसु b, द्वित्वंच तसु r, सति सु f, सतिस्व k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *cataṣṭbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तच्च तु Bhdm¹, यानि r.—अहिं तच्च hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि f.—बुध्यम् hdb, बुध्य m¹r, मध्यम् fk.

^a The reading adopted in the text is supported by the Sarvānukramaṇi: '*abjām*' *aher*, *ardharca uttaro* '*hīrbudhnyāya*'.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सदंसि fk.—मेघान्स r, मेघांस b, मेघांसि m¹, मेघांसि fk.—एति वा bkr, एवति वा f, एतीता m¹.—तेषु मध्यमः r, तेषु मध्यमः m¹, तेषमधीनः b, तेषमधानः fk.—बुध्रे हि bf, - हि k, बुध्येति r, बुध्ये हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahs ayanaḥ*: *etiṅtarikṣe* . . . *nirhrasitopasarga āhanṭīti*. ^b Cp. Nirukta x. 44: *yo 'hiḥ sa budhnyo*: *budhnam antarikṣam, tannivāsāt*.

167. 'On high that' (*ud u syaḥ* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam naḥ* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6^a) is addressed to Bhaga, so a sacred text (states).

सुक्तं hm¹r, सुक्ते bfr²r⁵.—दैवतः hdm¹, देवतः B, देवताः r.—धर्चस्व भागो hm¹r³B, धर्चस्व पादो r.—इति युतिः m¹fr²r⁵r⁷, इति युतः hdr³, इति युतिः bk.—167^d in r reads प्रथमायामृचि सुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m¹bf, not in hdk.

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5)^a has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6^a), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1^a)^b:

तृतीयोऽच hm¹r, तृतीयोऽस्स bfk.—पञ्चम्यामहिदेवतः Am¹, प्रथमायामृचि सुतिः bfk, प्रथमायामृचि सुतः r.—168^d is wanting in A and m¹.—नूनं भगो m¹r, ज्ञं भगो b, ज्ञं भगो न भगो f, न भगो न भगो k.

^a There is no reference to this pāda in the *Sarvānukramanī*. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं f.—पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पञ्चाक्षं f, पञ्चाक्षं k.—पञ्चोर्ध्वं भगदेवतः Am¹r², पञ्चोर्ध्वं भगदेवताः r, पञ्चाक्षं भगदेवताः b, पञ्चाक्षं भगदेवताः f, k.—169^a^b is wanting in A and m¹.

^a The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāṣṭya suvāti sevītā bhagaḥ*.

^b It is perhaps owing to this remark that the *Sarvānukramanī* states the deity of RV. vii. 38. 6^a to be Savitr or Bhaga: *bhagam itī bhāgo vārdharaḥ*.

170. (beginning) 'Winning at morn' (*prātārjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ*: vii. 41. 1)^c.

उषसांश्वा hm¹, उदासांश्वा b, उदासांश्वा f, उदासांश्वा k (अन्वोषसा Sarvānu-kramāṇi), उषसोऽश्वा r.—द्रष्टुयो चाग्निरेव च b, तद्रष्टुयो चाग्निरेव वा f, तद्रष्टुयो चाग्निरेव च k, द्रष्टुया चाग्निरेव वा r⁶r⁷, द्रष्टु खीत्याग्निरेव वा m¹, द्रष्टु खीत्याग्निरेव वा hd, द्रष्टु ख खीत्याग्निरेव वा r.—प्रातरित्थितां भगनेव hm¹r, प्रातरित्थितां भगनेव br²r⁶r⁷, प्रातुरित्थितां भगनेव fk.

^a *Āśir* for *āśir* on account of the metre. ^b Op. na *uṣāsaḥ* . . *uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; op. Sarvānukramāṇi: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावने तु hd, आदावने च m¹, आदावनेषु r⁶r⁷, आदावनेषु fk, आदावनेषु b, आदावनेषु तु r.—ह्ययः hd, ह्ययच b, ह्यय f, ह्ययं k, (च) ह्ययः m¹, (ते तु) ह्ययः r.—सूक्ते ऽग्निं Bhm¹r³, सूक्तेषु r.—सन्वा Bhm¹r³, सन्वा r.—सन्वास्तव fki²r⁶r⁷r³, सन्वास्तव b, सन्वास्तव r, सन्वास्तव hdm¹.

^a Op. above, iii. 52 (note also the v.r. there, *prātaryogā*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Āśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṃ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṃstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitā*)^c.

सासोक्तात् hdm¹r, सासादा B.—गयसांसाद् hdm¹r, गयसांसाद् b, गयसांसाद् f, गयसांसाद् k.—मक्तितो hm¹r, मक्तितो b, मक्तिनी fk.—म्यासु hm¹r, म्यासु bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

^a 172^a=i. 19^a, 98^a; vii. 144^c. ^b Thus Indra is associated with the troop of the Maruts. ^c Cp. i. 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h dbr, दधिकं fk.—रौद्रम् h dr, रैद्रम् bf, रेंद्रम् k.—दाधिकं hd, दाधिकं b, दधिकं m¹fk, दधिकां r.—प्रथमावाखु Am¹, प्रथमावां तु B.

174. may be recognized^a. 'O Waters' (*āpaḥ* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus.

•देवी वा hdm¹rbfk, •देवी तु r¹r⁴r⁶.—174^d is omitted in r¹r⁴r⁶.

^a That is, by their names occurring in the stanza; cp. Sarvānukramaṇi: *ādyā liṅgote devatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods^a. 'Whose chief the sea' (*samudrajaṣṭhāḥ* : vii. 49) is (in) praise of the Waters.

शस्त्रि hm¹, शास्त्रि r³, सचे f, सचे k, शस्त्र br.—समसां hm¹, समसां च b fkr.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठेत्वापां r¹r⁴r⁶, समुद्रादित्वापां bf, समुद्रादित्वया k.—175^{ab} omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by ३५ in m¹bfk, not in hd.—The last pāda is not repeated here in either b or f.

^a See ĀSS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hni vaiśvadeva-śāstra ārbhavanividdhānam*; *sūtryate hi*: *rbhukṣaṇa ity ārbhavam iti*; cp. below, vi. 108.

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नवस् m¹r, नवस् fb, नवस् k.—¹^{ed} is not found in A, but only in B and m¹. It must be original as the detailed statement of the *Sarvānukramanī* is founded on it: *ā mām*: *maitrāvaruṇy, āgneyī, vaiśvadevī, nadistutā*.

2. Two triplets (vii. 51, 52) have the *Ādityas* for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to *Vāstospati*; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

०देवत्वौ b f k d r, ०देवत्वो m¹, ०देवत्वो h.—वास्तोष्पत्याम् h d, वास्तोष्पत्याम् b, वास्तोष्पत्याम् r, वास्तोष्पत्याम् f k.—चतस्रस्तु Am¹, चतस्रस्तु f k r, चतस्रस्तु b.—प्रस्थापन्य ऋचः ऋताः B (प्रस्थापन्यो मृचः b, प्रस्थापन्यो मृचः f, प्रस्थापन्यो मृचः k, प्रस्थापन्य ऋचः r), त्वष्टी प्रस्थापिनो ऋताः A (०पनी ऋताः r¹r³r⁴r⁶, ०पिनो ऋताः h d), सप्त प्रस्थापिनो ऋताः m¹.

^a Cp. *Sarvānukramanī* on vii. 55: *aṣṭau*: *vāstospatyādyā* . . . *śeṣāḥ prastvāpinya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m¹ alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्, ऋष्टी being then supplied in A and ऋचः in B.—In *Ṛgvidhāna* ii. 26. 5 this hymn is described as *prastvāpanam*.

3. After this there are four hymns addressed to the *Maruts* (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises *Tryambaka*^a, the divine father.

परं Am¹, ततः B.

^a There is no mention of *Tryambaka* in the *Sarvānukramanī*, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) *Mitra-Varuṇa* are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine *Āsvins*.

सुतो तु br, सुतो सु f k, सुतो तो hm¹.—वीरु Am¹, सुतो B.

5. (In) 'When to-day' (*yad adya* : vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ* : vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti* : vii. 63) four and a half (1-5^{ab}) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ* : vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यदयैकोत्सूर्यसिद्ध hm¹bfk (यददे° fk), यदयोत्सूर्य इति तिस्र r.—सौर्यस् hdm¹, सौर्यं r, तद्वत् bfr²r⁵r⁷, तद्वत् k.—इति तु hdr, इति (no तु) bfr²r⁵r⁷m¹.—The end of the *varga* is here marked by १ in m¹bfk, not in hd.

^a There is no statement about this stanza in the *Sarvānukramapi*. Cp. below (9).

2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya* : vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya* : vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अन्याः सर्वा ऋचः सौर्या br, अपत्या सर्वा ऋचः सार्यं fk, अपत्या ऋचः सर्वाद्या m¹ (the plural of सौरी would be more consistent with 5 and 9 than that of सौर्या).—This and the following three ślokas (6-9) are found in B and m¹ only.

^a Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah* : vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतार fkm¹r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सप्तै मिचो f, स ते मिचो k, स तेन मिचो b, सचे मिचो r, ऋते मिचो m¹.—मिचसु तत् m¹bfk, मितः सुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah* : vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादित्रि m¹bfr²r⁵, वादित्रि r (=r⁷).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat* : vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ* : vii. 66. 16) to be a prayer^a.

* That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the *Sarvānukramaṇi* is clearly based on them: *BD. yad adya sūra ityādyaś dasādityāḥ*, *Sarvānukramaṇi caturthyādyaś dasādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75-81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82-85), are (in) praise of Indra-Varuṇa.

अभ्यः m¹rbfk, एभिः hd.—°द्रावक्षणेति Am¹, °द्रावक्षती° b, °द्रावक्षणाणि r; the whole line is चत्वारिंशोयस्यो सुतिः in f, चत्वारिंशो सुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—स्वप्न आचरत् hm¹r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरत् bn(am)s, स्वप्नवक्षरत् n(b), चीर्यमाचरत् r^d.

* 11^{cd}-15^{ab} are quoted in the *Nītimāñjarī* on RV. vii. 55. 2; and 11^{cd}-13 in *Sāyana*. on RV. vii. 55. 3. ^b See *Vedische Studien*, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6 : *svapnaś caned anytasya prayotā*; and vii. 88. 5 : *bṛhantaṁ mānaṁ, varuṇa, . . sahasra-dvāraṁ jagamā gṛhaṁ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuvapat*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तच्च bfkrs, तं तच्च hd, त्वं तच्च m¹.—°भक्षायत Am¹, °भवर्तत Bns.—12^{cd} and 13^{ab} are not found in A, but in B and m¹ only.—दुहम् m¹n(h)s, दुहम् fk, दुहम् b, द्रुहम् rn.—13. द्वाभ्यां m¹bfs, विभिः rn.—असुष्वपत् m¹bfr, असुष्वपत् k, असुष्वपत् n, असुष्वपत् s.—स तं Am¹, एवं Bns.—प्रक्षाययामास bfrn, प्रक्षाययामास k, प्रक्षाययामास hdm¹s.

^a The anomalous form *vyasuṣṣapat* is evidently based on the refrain of RV. vii. 55. 2-4, *nī ṣu ṣvapa*. I was therefore tempted to make the emendation *nyasuṣṣapat*.

^b The reading of B *evam* connects 13^{cd} with 13^{ab} , that of A *sa tam*, 13^{cd} with 12^{ab} .

^c Cp. *Vedische Studien*, ii, p. 56, note ².

14, 15. Then king Varuṇa bound ^a him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)^b following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

स्विः पाशैः प्रत्यबध्यत Am¹ (प्रति^o m¹), स्वान्पाशान्प्रत्यमुच्यत Bn.—स बद्ध hm¹rfkn, स बद्ध r¹r⁴r⁶, स बुद्धा b.—^oभिरित hdr, ^oभिरत bfk.

15. ततः पिता hm¹bf, बधः पिता k, तथाव्यया n.— 15^{cd} is the reading of Am¹; instead of it, but after 14^{ab} , Bm¹ read:

बद्धः स¹ वाचणेः पाशैर्ध्रुवासु लेति² दृश्यते ।

¹ fr²r⁶r⁷, वक्षे सा k, तद्धः स b. ² r²r⁵r⁷, ध्रुवासुलेति b, ऋचासुलेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*pitā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in hd.

^a Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). ^b That is, after the group 82-85 mentioned in 10.

^c The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvāṣu kṣētipu kṣiyanto vy asmat pāśam varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*divat*)^a.

तास्वी^o Am¹, ताक्षी^o B.—^oवायव्याः सुतो m¹r¹r³r⁴r⁶, ^oवायव्याः सुतो hd, ^oवायव्याः ऋचो r, ^oवायव्या भवो bfk.—यासु hm¹r, यासु r²r⁵r⁷, यासु fk, यासु b.

^a See Sarvānukramaṇī on RV. vii. 90: *aindryas ca yā divivad ukṭāḥ*; cp. also Śaṅgurunīya.

B 17. 'Forth with longing for the heroes' (*pra virayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) ^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgt*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)^b.

वायव्या m¹b¹k, वायव्याः r.—प्राउगी^० m¹r, प्राउगी^० b, प्राउगी^० fkr².

^a That is, AB. v. 20. 9.

^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)^a.

प्र सोता चर्ग^१ br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता नव खृताः occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramaṇi.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*sah* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantah* : vii. 96. 4-6).

दुवे सरस्वान्त इति B (दुवे b¹kr², द्वेवा r⁶r⁷), सुतस्यैव सरस्वांसु Am¹. I have preferred the reading of B (with the emendation च्चवा for दुवा) because it is supported by the Sarvānukramaṇi on RV. vii. 95, 96: तृतीया सरस्वते . . परासिन्धो गायत्र्यः सरस्वते.—च तिस्रभिः hdr³, चतस्रभिः m¹r¹r⁴r⁶, चतुर्ध्वैः r, चतुर्ध्वे b, चतुर्ध्वे f¹k.—The end of the *varga* is here marked by ४ in b¹k, not in hdm¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm^1r^3B , वर्षसहस्रायि r .—०रथेनिमां hdr , ०रथेनिमां b , ०रथेन मा fk .—मुवन् r , मुवन्त hd , मुवत् fk , क्ववन् b .

* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत br^5 , हत fk , पहत $r^1r^4r^6$, वहय hdm^1r^3 .—मागांस्ते hdm^1r^3 , मां सर्व्वा $r^1r^4r^6$, मा सर्वा fk , माः सर्वाः r^6 , माः सर्व्वा b .—वाचवेकशः Am^1r^2 , व्यचवेकशः b , व्यचवेकश fk (०स k), वाचनेकशः r .—नद्यः स्वल्पं hm^1bfk , नद्यस्वाल्पं r .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

मागान्सर्व्वास्ते hdm^1 , भोगान्सर्व्वास्ते r , सर्वाभोगास्ते bfk .—सर्वे all MSS. and r .—वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^6 , वर्षे सहस्रिके fk .—ते B , त्वा A .—नाऊष m^1r , नाऊषः hdf , नाऊतः k , न्यडुः v : b .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाशु Am^1 , जगामाच B .—आपगां A , पावनीं B (b , ०गां $fk m^1$).—सरस्वतीम् all but m^1 , which has समुद्रगाम्.— 23^{cd} is the reading of B ; प्रतिजयाह सा विनं पयः सर्पिषं दुहति is that of Am^1 . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाऊषाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure 4 is in b placed after 26^{ab} , which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

6. Ditties of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यञ्चि बार्हस्यत्यमैर्द्ध^{hm¹r³}, यग वहस्यमैर्द्ध च f, यग वहस्यमैर्द्ध च k, बार्हस्यत्यमैर्द्ध च b (no यञ्चि), द्वे बार्हस्यत्ये ऐन्द्रे च r, ऐन्द्रे यञ्चि दिवः सूक्ते r¹r⁴r⁶.—तु परे ततः Am¹, च ततः परे B.—उत्तमैर्द्धाश्च hm¹ (उत्तमैर्द्धाश्च S), उत्तमैर्द्धाश्च r, उत्तमैर्द्धाश्च bk, उत्तमैर्द्धाश्च f.—तिस्रः स्त्रुः br, तिस्र स्त्र f, तिस्रश्च hdm¹k.

A 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

^a 26^{ab} is the reading of Am¹; instead of this line B has :

आशीर्ष्वक्^b प्रथमा तच्च प्रथमस्य तृतीयया ।

^b r, आशीर्भव m¹f, आशी भव k, आशी b.

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{cd} is not found in A, but in B and m¹ only. 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25^a; while 26^c repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line : सीतीर्द्धं प्रथमा स्वच अग्न्या त्विन्द्रावुसती । cp. Sarvānukramaṇī on vii. 97 : यञ्चि . ऐन्द्रादि बार्हस्यत्यमन्थी च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)^a 'For a year' (*samvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

सीतीर्द्धा° Am¹, सहैर्द्धा° B.—मण्डूकान् bfkSs, मण्डूकान् m¹, मण्डूका r²r⁶r⁷, माण्डूकम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī : मण्डूकांस्तुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

राशोऽं $m^1 r^1 r^4 r^6 b t^5 n S$, s (v.r.), राशोऽं hrfks. — 28^{ed}, occurring here in B and hdr³ (but omitted here in $m^1 r^1 r^4 r^6$), is repeated at 34^{ab}, with वसिष्ठो (A) in place of सौदासिः (B). — तक्षिण हृद, कुचः Bs. — The end of the *varga* is here marked by ६ in $m^1 b f$, not in hdk.

* 28^{ab} is quoted in the Nītimañjarī on RV. vii. 104. 16.

7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākāśaṃsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आदिघी $m^1 dr$, सादिघी h, ंदिघी b, ंदिघी fk.

30. The stanza 'As if I' (*yadi vāham* : vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* : 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* : 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam* : 18) is addressed to the Maruts.

ऐह्यो यो मेति तु सृता $hm^1 r$, यो मेतीऋ सुतो इयोः bk, यो मेतीऋसती इयोः f, यो मेतीऋः सुतोऽर्ह्या $r^6 r^7$. — आष्णी $hdm^1 r$, बरामी b, बरामी f, बरीमी k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya* : vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas* : 23) the seer invokes a blessing^a

॰सोमी तृगुं hm^1 , ॰सोमीतृगुं r, ॰सोमी तृगुं f, ॰सोमी तृगुं b, ॰सोमी तृगुं k. — त्वाशिषम् bkr, त्वाशिष hdm^1 . — तृचि hdr, तृचि bfk, तृचे $r^1 r^1 r^6$.

* I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104 : *pra vartayeti pañcaindryo mā no rakṣa ity ṛṣer ātmana āśiḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum* : vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

द्विष चैव hdm^1 , द्विषैव br, द्विषिषैव fk. — पृथिव्यां च hdm^1 , पृथिव्याश्च br, पृथिव्याश्च fk. — पावनम् $m^1 bkr$, पावतम् hd. — उलूकयातुं rs (and RV. vii. 104. 22),

उत्कृष्यातु all the MSS. (°यानु^{r7}) except r⁵.—This śloka is omitted in r¹r⁴r⁶ according to R, p. 163, note ⁹, but this statement contradicts his preceding note ⁸.

^a 32^{cd} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्त्रा षष्ठ्यां hd, (°स्त्र?) षष्ठ्यां r¹r³r⁴r⁶, सूक्तस्त्राष्ट्यां m¹fk, सूक्तस्त्रापृथ्वां b, सूक्तस्त्राष्ट्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa^a who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m¹, कृद्धः B.—वसिष्ठो hdm¹r, सौदासिर् b, सौदासिर् f, सौदासे k.—दुःखितस्तदा hrbfk, दुःखितः सदा m¹.—34^{ab} = 28^{cd} (cp. v. r. there).—वे श्रुतिः Am¹, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm¹.

^a For Sudās, as above, iv. 106, 112.

Māṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. ^aKaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°जातावृषतुः hdr, °जा औषतुः b, °जाता उषेतुः fk. It would have been more consistent to print °जाता उषतुः (cp. iv. 96^a and note ^a).

^a The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaṅguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)^a on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm¹.—स्वपत् hdm¹r²fr²n, स्वयत् k, (शिरो) स्वपत् n, अमात् r¹r⁴r⁶, स्वपन् br.—कण्वस्योत्संगे hm¹, कण्व-स्त्रात्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्गे r²r⁶r⁷, कण्वस्योत्सङ्गात् r.—नान्वबुध्यत hdm¹ (°ता d), नान्वबुध्यत r¹r⁴r⁶n, नान्वबु-ध्यत b, न त्वबुध्यत f, न त्वबुध्यत r²r⁶r⁷, न त्वबुध्यत k.

* The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapaṇ* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शतुकामसु hrbfk, हनुकामसु n.—पापाभिश्ङ्कया hm¹rb, पापातिश्ङ्कया f, प्राप्यतिश्ङ्कया k, पतितश्ङ्कया n.—बोधयामास hdn, बोवयामास b, योजयामास fk.—दिधुचन्निव m¹rn, दिधुचन्निव hd, विधुचन्निव f, विधुचुन्निव k, दिवचुन्निव b.

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं मा d, भावं तं fk.—प्रगाथः hdrk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdr.

^a Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva^a, saw, in company with many other members of his family, the eighth Maṇḍala.

चौरो hm¹r, घोरो bfk, घोरो r¹r²r⁴r⁶.—काखो hdf, काखो b, कारावो k, कखो m¹r.—बहुभिः सह hdm¹b, बहुभिः सह fk, बहुभिः पितुः r.—सहित ऋषिर् hdm¹r (*तः r), सहितः सखि b, सदित्तिर्हि f, सदित्तिरिचि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

^a Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurāḥ san bhrātuh kaṇvasya putratām agāt* ; Āṅśanukramaṇī viii. 3 : *pragātho ghorajo muniḥ, sa hi ghorasya kaṇvasya bhrātā san putratāṇ gataḥ*.

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śāsvatī, daughter of Āngiras, living (*vasanti*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्ती kr², वसन्ती bfr⁵.

^a That is, living with him as his wife, though he had been turned into a woman.

^b On Śāsvatī and *nārī*, see above, ii. 83 and note.

^c Cp. Sarvānukramaṇī : *patnī cāsya āṅgirasas śāsvatī punstvam upalabhyānaṁ prītāṅtyayā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhī*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासङ्गं सुतवान् hdm¹, तमासङ्गः सुतवान् r, तं मासंतं छतवान् br⁵,⁷, तं मासं छतं छतवान् f, तं मासं छत छतवान् k.—स्वस्व A, तस्य B.—सुहीत्सुग्मिभ्यनुमिः परि-कीर्तितम् all MSS. (सुहि सुहीति चतस्रभिः S).

^a Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ strībhūtō pumān abhūt sa medhyā-tithaye dānaṃ dattō stuhi stuhīti catarbhir ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Sāsvatī, daughter of Angiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbhiḥ* is, as we have seen, frequently used alone as an alternative for *catasrbhiḥ* (cp. next śloka), it seems hardly possible that *ṛgbhiḥ caturbhiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasrbhiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *catasrbhiḥ*, the Nīti-mañjarī *ṛgbhiḥ catasrbhiḥ* (Sieg, p. 41), and the Āraṇukramaṇī *ṛcām catasrbhām*. In the Rāmāyaṇa, however, *caturbhiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśī (*kāśya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काक्षस्य hbr, काक्षस्य d, कामस्य fk.—पाकस्थानसु hm¹r, *खास्यस्य br²r⁵, *खानेस्य fk.—भोजस्य hm¹r, भोजस्य b, भोजस्य f, भोजस्य k.

^a Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātithir vibhindor dānaṃ tuṣṭāva*. ^b See note ^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śakātāyana thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वी hm¹rs, तु B.—उत्तरम् hm¹r, उत्तराम् b, उत्तमम् fkr⁵.

^a 43^{ab} is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

ऐक्यायामिह hm¹r, °यां लिह k, °यां लिह f, °यां लिह b.—The end of the *varga* is here marked by *q* in m¹b¹fk, not in hd.

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37^od), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu^a.

सप्ततृशतमी b, °त्रिंशतमी f, °चिंसतमी k, °तृशतमा hd, चिंशत्तमे r, °विंशतमा m¹.—इत्यर्धर्चो hm¹B (°र्चो f), तचार्धर्चो r.—दानस्तुतिः b(S), नावस्तु f, (कर्वो)ननिस्तु k, दानस्तवः hm¹r.—स्मृता b, omitted in fk, स्मृतः hm¹r.

^a Cp. Sarvānukramaṇī on RV. viii. 5: *antyāḥ pañcārḍharcās caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'^a (*pratna* : viii. 6. 30), Śākapiṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं वेद्यानरं स्तुतम् br, पिर्वेद्यानरः स्तुतः Am¹.—46^{abc} is omitted in fk.—महानिन्द्रं प्रतवत्याम् Am¹, महानिन्द्रं प्रनेवत्याम् b, महानितीन्द्रदेवत्याम् r.—भार्य्यश्चिव r⁵, भार्य्यश्चिव hm¹br, भार्य्यश्चिव f, भार्य्यश्चिव k.

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira^a is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā naḥ* : viii. 8-10) are addressed to the Aśvins.

तेरिदिंरं hdm¹r, तेरिदिंरं bfk.—प्रति आ r, प्रेत्या hdm¹b¹fk.—°श्चिनानि च hm¹r, °श्चिनान्वतः B.

^a Cp. Sarvānukramaṇī: *tṛco 'ntyas tirindīrasya pāśavyasya dānastutiḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दितिः सुता h m¹ r, ०दितिसखा B.—षष्ठा चतुर्थी सप्तम्या r¹ r⁴ r⁶, षष्ठां चतुर्थी सप्तम्या h d, षष्ठा चतुर्थीसप्तम्योर् m¹, षष्ठां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m¹ b f k, not in h d.

^a The Sarvānukramaṇī does not specify these three stanzas.

11. RV. viii. 19: praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anila*)^a are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्षस्त्व^a A, पक्षोस्त्वाम् r, षष्ठास्त्वोम् f, षष्ठास्त्वोम् k, षष्ठास्त्वोम् b.—०मिवासां Am¹ ०मिवासु. r² r⁵, ०मिवासे b f k.—प्रगाथो Am¹, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति सादा h d m¹, इति तदा r³.

^a Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnīsūryānilānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatiḥ*) cows,

सुती h d r, सुति b f k.—सप्ततीः b r, सप्तमी f k, सप्ततिः m¹, सप्तयः n.—51^{a d}—57^{a b} are not found in A, but in B and m¹ only.

^a The following six and a half ślokas (51–57^{a b}) are quoted in the Nītimajjari on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśataṃ trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वीन्द्राणां m¹ f k r n, अश्वीन्द्राणा b.—तथैवासी m¹, तथैवासी b, तथैवासी f k n, उरधायां r.—वृषमं f k r, वयमं b, विविधं m¹.—झावं m¹ n (m), श्रावं n, श्रावं n (h), श्रावं b f r, श्रावं k.—अश्वेसरं m¹ f r n (a), अश्वेशरं k r², अश्वेचरं b, अश्वेसरं n.—पतिम् r, प्रति m¹ f k r² n, पति b.

^a See RV. viii. 19. 37: *tiṣṭhānāṃ saptaśatānāṃ śyāvāḥ prapeta . . diyānāṃ patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

शंस च m¹bfn, शंस ह r.—शक्रं च all MSS. r and n (cp. v. 137).—शचीपतिः m¹bfn, पुरंदरः n (cp. v. 137^d).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमुषिर् b_r, तमुषिम् f m¹, तमुषीम् k.—काकुत्स्थ r n, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् f r n, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये b f k r n (h), रमयेत् m¹, रमय n.—54^{cd}, 55 omitted in r⁷.—The end of the *varga* is here marked by ११ in b f k.

^a This most probably refers to the *pañcāśatāṃ vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house.

यौवनं m¹b f k r, युगपत् r⁵.—मद्गृहेष्व° m¹r, मद्गृहेष्व° n, मद्गृहेष्व° f k, मृष्व° b.

^a Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. ^b That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m¹f r n, प्रसादान् b k.—कर्मसी m¹b f k r, कर्मा तु n.—कुर्वीत m¹b n, कवीत f k, करोतु r.—वाटीं च m¹k n, वाटां च f, वाटी च b, वाटीश्च r.—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमे f k, सुरद्रुमाः m¹.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vānam* : viii. 21), is addressed to Indra.

•सर्धासां m¹bn, •सर्धासां f, •सासर्धासां k, •सर्धासां r.—•द्रुमतरम् Am¹, •द्रुमतः परम् B.

58, 59. When ^a Sobhari, son of Kanva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving ^b.

सीमरेक्षिव Am¹, सीमरेक्षिव B.—यवान् वधुर् m¹r, यवा वधुर् hd, यवां वधुर् bfk.—59. •गुष्टाव इहं r, •गुष्टावेहं hd bfk.—आखवः Bn, आखु च Am¹.—59^{cd} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{cd}-62^o are quoted in the Nītimañjarī on RV. viii. 21. 18. ^b 59^{cd} seems necessary. as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dṛce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22-25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows ^a

संसुतो hm¹r³fk²r⁵r⁷, स सुतो r.—चित्र ऋषये तु गवां ददौ hm¹r, चित्रो यद्ददौ तद् दृवेन ह r⁵r⁷n, चित्रो ददौ गा आखुचेरिह b, चित्रो दादौ गा च आखुचेरिह fk (गुलु^o k).

^a The wording of the Sarvānukramaṇī, *antye dṛce citrasya dānastutiḥ*, would seem to favour the reading of B (*citro yad dadau tad dṛcene ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वे hbr, सहस्रं तु n.—गिजयाह m¹, विजयाह hd, निर्जयाह brn.—चोवाच hdm¹r, प्रोवाच br⁵n.—अवे: hdr, अवे m¹b, अचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam : viii. 22) (he praised) the Aśvins^a.

समुत्पन्नो Am¹, समुद्भूतो Bn.—देवता b, देवता: n, देवना: f, देवाना: k, देवतां r, देवन्नो hd (doubtless due to the preceding उपन्नो), देवं नो r³, देवगो m¹.—Instead of 62^d and 63^{ab} as given in the text (according to hdm¹rbfk), r¹r⁴r⁶ read:

(सुत्वा) चिचं सूक्तेः परेस्त्रिभिः ।

अश्विनावप्रिमिद्धं चामितुष्टाव देवताः ॥

hd, but not m¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62^b (देवता सोतुमईसि).

^a With 62^d and 63^a cp. Sarvānukramaṇī : o tyam āśvinam . . . ṛiṣva . . āgneyam.

63. The (hymn) 'Laud thou' (ṛiṣva : viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyaḥ : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-suśāman' (yathā varo suśāmaṇe : viii. 24. 28–30), is addressed to Dawn^a.

यथा वरो सुषाम्ण hdbfk (चरो fk), यथा वरः सुसाक्षे r.

^a The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Saṣāmaṇa, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Brhaspati^a,

अष्टौ तु hm¹r, अष्टौ च b, अष्टा च fk.—सहितास्त्रेता hm¹bfk, सहिता एता r.—वसन् bk, वसन् fr, वशन् hdm¹.—सोमश्चाग्निः hdbfk, सोमश्चाग्निः r (cp. r in vi. 33).

^a This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve^a

The end of the *varga* is here marked by २३ in m¹bfk, not in hd.

* According to the Sarvānukramaṇī only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*ṛjram ukṣaṇyāyane*: viii. 25. 22-24)^a.

बहू hm¹r, चतु b, चक्र fk.—यज्ञादाद् hm¹r, यद्दाद् b, यद्दा (यवे) f, यद्दा (यवे) k.—After 66^{a1} r adds (apparently from r¹r⁴r⁶) the line:

इष्टो वेधितयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in hdm¹bfk nor in r²r³r⁵, and which R already has (with slight variations) as 59^{ed}. The line in that place is found in B and m¹ only (see note ^b on vi. 59).—कीर्तितं तु तृचे (त्वस्मिन्) hm¹r, कीर्त्तन तच्चिचे fk, कीर्त्तिततदि चिचे b.—त्वस्मिन् hm¹bfk, तस्मिन् r.—ऋजमुषस्यायने hdr, ऋजमुख्य - णीयने f, ऋजमुख्य - णीयने k, ऋजमुख्यणीयने ।

* The pratika must be read with vyūha, *ṛjram ukṣaṇyāyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* her

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here^a: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke^b' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं br, तादिहोक्तं fk, तस्मिहोक्तं m¹.—सुषामणि f, सुषामणि b, सुषामणि r.—67^{ab} is not found in A, but in B and m¹ only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा bm¹, युवोर्युक्त्वा hd (the fuller pratika of viii. 26. 1).—वायवा उत्तराश्व याः hdm¹r, वायवा उत्तरौ तृचौ bf, वायवाउत्तरौ तृचौ k.

* This must refer to the following hymn: Suśāman is mentioned in the second stanza.

^b The pratika *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. Sarvānukramaṇī *viṣṭyādya vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā^a obtained as a son from Vivasvat^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सर्वर्षा bfrs, सरखू hdm¹.—मनुर्नाम all MSS., r (s, v.r.), मनुं नाम s.—The text of 68^{ed} follows the reading of hdm¹rbfk; the reading of r¹r⁴r⁶ is: वैश्वदेवाणि सूक्तानि जनादापिरिति स्वयम्.

* I have followed B in reading *savarṇā*, as this is supported by Śaṅguruśiṣya, p. 139: *manur nāma vivasvataḥ savarṇāyām saranyūchāyāyām jātāḥ*; the metronymic, too, of Manu is *savarṇa*. Cp. BD. vii. 1. ^b 68^{ab} is quoted by Śaṅguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities^a.

वेता hm¹r³B, त्वस्नि r.—द्यासु कर्मभिः hm¹rbfk, द्यासां नवभिः r¹r⁴r⁶.

* Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच तच hm¹bfr, यच यच r.—70^{ed} follows the reading of Am¹; the reading of B is: पृथक्कर्मस्तुतीयुक्तं तद्विवादिष्यदेवतम्.—The end of the *varga* is here marked by १४ in bfr, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7). a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii. 31) the sacrifice (*ījyā*)^b is here praised.

मिषावचक्षुन् bfr, मिषावचक्षी क्षुन् hdm¹.—दशम्यश्चिसंक्षवः m¹, दशम्याश्च संक्षवः k, दशम्याश्च संक्षवः d, दशमी मिषसंक्षवः b, दशमी मिषसंक्षवा r, दशमी संक्षवः fk.—

प्रसङ्गाच्च hm¹r, प्रसङ्गात् b, प्रसंगा तु fk.—य इत्थं चयी क्षुता hdm¹, चक्षिरेवाच संक्षुता r, यजे वाच प्रकीर्तिता b, यजे वाच प्रकीर्तिता fk.

* The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyaṇa's comment they are the Atris. The readings *mitra* and *ātri* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture '*ya*' *ījyāgtra* is supported by the *Sarvānukramaṇī*, which describes the hymn thus: *yo yajāti . . atra ījyāstavo yajamānaprasāṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यजताम् br, यज्ञानाम् m¹fk.—यज्वा r, यज्वात् b, यज्ञा m¹, यज्ञा f, युजा k.—मस्त्विति r, मस्त्विति b, मस्त्विति fk, यद्भिति m¹.—This śloka is not found in A, but in B and m¹ only.

B 74. The five stanzas 'The couple who' (*yā dampatī*: viii. 31. 5-9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्जनोर् br, यज्जिश्नू fk, यज्ञाशीर् m¹.—या दंपती ऋचः m¹, या दंपतीत्युचः br, या दंपती चः f, या दंपती तुचः k.—आ शर्माशीरेतु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m¹, अर्थशर्मासीरपी fk (°वी k).—यौष्णी परे b, यौष्णी परि m¹f, यौष्णी परि k.—मिचोऽर्थमा bfk m¹, मिचार्यमा r.—यथा b fkr, तथा m¹.—This śloka is not found in A, but in B and m¹ only.

* Cp. *Sarvānukramaṇī*, *yātyādī pañca dampatyoh*, which is probably based on the above, *dampatyoh pañca yā dampatī rcaḥ*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prakṛtāni*: viii. 32-34), are addressed to Indra.

क्षुतास्त्वच m¹b f, क्षुतास्त्वच r.—75^{ab} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अध इत्य च r, अध इत्य च b, अध्य इत्य च fk, अय इत्याह hdm¹.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm¹.—स्त्रीलिङ्गेनेष्टमवतीत् hdm¹br, स्त्रालिंगतं। वक्षप्रवीत् f, स्त्रालिंगतो वृक्षप्रवीत् k.

^a That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). ^b And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)^a. 'By Agni' (*agninā* : viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

वंसस्य r²r⁷, युसस्य r¹r⁴r⁶, वंसस्य b, वंस f, वंसस्य k, पुंसस्य hdm¹r³.—तस्मिन् hdm¹br, तस्य व f, तस्मिन् k, तयैव d.—युवकाम्यया hdm¹r³fkr²r⁶r⁷, युवकाम्यया b, वधकाम्यया r(=r¹r⁴r⁶).—परं ततः hdm¹r, ततः परं bfk (cp. vi. 25 and 79).

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्रायं (परम) Am¹, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr.—ऐन्द्रायं Am¹, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr.—वाद्ये m¹b fkr¹r⁴r⁶, वाद्यं hdm².

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam-* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇṭha Prthuśravas gave to Vāśa Aśvya^a

इमे समायेये hdm¹bfr, इमे तु चायेये r¹r⁴r.⁶—ऐञ्जे ततः परे B, ऐञ्जेति चोत्तरे Am¹.—वशायाञ्छाय ss, वशायाञ्छाय hdm¹r, वशायाञ्छाय bf, वसाचाञ्छाय k.

^a 79^{cd} and 80^{ab} are quoted by Śaṅguruśiṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्वेवमा° hm¹r, स एत्वेवमा° ss, श्येत्वेवमा° b, श्येत्वेवमा° f, स येत्वेवमा° k.—°दिमि: Am¹ss, °दिना B.—The end of the *varga* is here marked by १६ in m¹bfr, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunītho gha*: viii. 46. 4, 5), Mitra-Āryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yah kṛntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m¹bfr.—द्विचत्वारिंशकात् br, द्विचत्वारिंशका f, °रिंशके m¹.—82. गिरि निहत्त्य m¹r, गिरि निहत्त्य b, गिरि नि - f, गिरि नि - - k.—वज्रेण m¹r, वज्रेण bfr.—इता: r, इता bfr, इताम् m¹.—ऋषिषु स्वयम् r, ऋषिषुस्वयम् b, ऋषिषु स्वयम् fk, ऋषिषु त्वयम् m¹.—81, 82 are not found in A, but in B and m¹ only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदेवते hdm¹, °दित्यदेवते fbr, °दित्यदेवता k.—खादोरिति स्मृतम् hm¹r, खादोरभक्षितम् fk, खादोरभक्षित b.

^a The Sarvānukramaṇī has borrowed the words *antyāḥ pañcoṣase* 'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth *pragātha* couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यष्टौ तु Am^1 , पराखि चाष्टौ B.—तिग्मतेजसाम् hm^1r , तिग्मचेतसाम् b , तन्मतेजसा f , तिग्मतेजसा k .—ऐन्द्राख्यत्र hdm^1 , ऐन्द्राख्यति b , ऐन्द्राख्यमि kr , ऐन्द्राख्यमि f .—बहुदेवतः hdm^1bfk , बहुदेवतः r .

^a In the reading *aindrāṇy abhi*, the latter word is of course the *pratika* of the first *Vāḷakhilya* hymn (viii. 49). Cp. below, 86, note ^a.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii. 56. 5^d). Whatever wealth Praskaṇva gave to Prṣadhra,

ऋगन्थापेरं hm^1r , न्थापेयं b , न्थापेयं fk .—सूर्यमन्त्रं पदं r^5r^7 , मयमन्त्रं पदं b , सूर्यमन्त्रं पदां f , सूर्यमन्त्रपदां k , सूर्यमन्त्रपदा hm^1r .—In $r^1r^3(?)r^4r^6$ 85^{ab} reads: ऋन्वेत्परिरिति त्वस्यास्ततोऽपि: सूर्य एव तु.—पृषध्रस्व hm^1r , पृषध्रस्व b , पृषध्रस्व f , पृषध्रस्व k , पृषध्रस्व r^5 (on the corruption of *स्व* to *स्* and *स्व* cp. i. 92; iii. 6).—यदसु fr , यत् वसु k , यदसु b , यदसु m^1 , यदसु hd .—The end of the *varga* is here marked by १७ in m^1bfk , not in hd .

^a Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

18. Deities of RV. viii. 60–67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrīt*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayaṃ*: viii. 61–66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तद्भूरीदिनि m^1br , तद्भूरीति fk , भूरीदिति तु hd .—त्विह संस्तुतम् Am^1 , परिकीर्तितम् B.—86^{ab} is not found in bfr^2r^5 .—निपातमाह hm^1r , निपातानाह fkr^2 , निपातेन r^5r^7 , निपातानेह b .

^a It is to be noted that the BD. makes no mention of the last *Vāḷakhilya* hymns (viii. 57–59). This is in agreement with the Kashmir Khila collection, which (*Adhyāya* iii. 1–14) only contains the first eight (viii. 49–56), introduced with the words: *bāḷakhilyāḥ pare'ṣṭau* (ii. 19): 'in the following (*adhyāya*) the eight *Vāḷakhilya* hymns (are given).'

The eleventh Vākhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparna hymns.—Only two of the MSS. of the Sarvānukramaṇi used by me notice the Vākhilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्वसृचं त्वेत्^{hdm¹r³}, तृचे यास्वसृचस्त्वेत्^r, यास्कोऽस्तेऽर्धं तृचं चैनं^{r⁵}, यास्कोऽस्तेर्धं तृचं चैनं^b, यास्को चं तृचं चैनं^{fk} (चिचं^k).—त्यान्वित्यच^r, त्यान्वित्यच^{hdm¹}, त्यानित्यच^b, त्यानित्यं^{t^u k}, त्यानिं तच^f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान्^{m¹r}, मीनां^{b^{fk}}.—जाषं^{m¹r}, जाले^k, जलं^b.—बद्धोदक्षिपन्^r, बद्धा चाक्षिपन्^{m¹}, बद्धा चाक्षिपन्^f, बद्धा चाक्षिपन्^k, बाद्धादक्षिपन्^b.—88–90^{ab} are not found in A, but in B and m¹ only.

^a *Udakṣipan*: cp. *sanudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते^{br}, शरापातांस्तु ते मत्स्या^k, शरापातांस्ते मत्स्या^f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः^{fk^r}, धीवरा^b, धीवरान्^{m¹}.—बुद्धयं मा वो^{br}, बुद्धयं मा वो^f, बुद्धयं मा वो^k, बुधमावो^{m¹}.—भूत्^{b^{fk^r}}, भूः^{m¹}.—स्वर्गे^r, स्वर्गं च^{m¹}, स्वर्गे^{fk}, स्वर्गं^b.—तविषां^{hdm¹}, तविषां^{br}, तविषा^{fk}.—The end of the *varga* is here marked by १८ in b^{fk}, not in h^d.

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣaṭ* : viii. 68. 14)^a praises the seasons^b.

अभिसंबन्धाद् hdr³, अभिसंबन्धाद् m¹, अतिसंबन्धाद् r¹r⁶, इति संबन्धाद् r⁴, अभि-
संबन्धा f, अभिसंबन्धा k, [मातृत्वा omitted] दर्भिसंबन्धा b, गर्भसंबन्धात् r.—सूयेतेषां r,
सूयेतेषां hd, सूयेतेषां m¹, सुवत्येनां r²r⁶r⁷, सुवत्येजा b, सुवत्येजा fk.—सौत्युतू hm¹r,
सौत्यार्चम् b, सौत्यार्चम् fk.

^a *Upa mā ṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. ^b The Sarvānukramanī says nothing of the ṛtus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅguruśiṣya explains the discrepancy as due to the Devatānukramanī (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{cd} and 92^{ab} (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11^{ab}) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{cd}, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाश्चमेधयोरच hd (अर्चाश्चमेधयोर् S), आर्चाश्चमेधयोरच m¹r, आर्चपत्न्य-
श्चमेधाय b, आर्चपत्न्यश्चमेधाय f.—परा: hdm¹bs, परा fkr.—अपादिन्द्रस्य hm¹r,
अपादिन्द्रस्य bfk.—93. शेषो वरुणदेवतः hdbfk, शेषो वरुणदेवतः r²m¹r²r⁶, शेषा
वरुणदेवता: r.—सूक्तमुत्तरे Am¹, सूक्तमुत्तरे b, सूक्तमन्तरे f, सूक्तमन्तरे k, सूक्ति उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*dr̥śyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपशोवधीनां च hm¹r, ०धीनां वा bfk r²r⁶.—94^b=iii. 76^d; iv. 18^b; v. 87^b; viii. 62^d.

95. With the two stanzas 'I' (*aḥam* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{cd} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

^a 95^{cd} was probably known to the author of the *Sarvānukramaṇī*: cp. *anyās tisraḥ* . . *śrutarvaṇo dānastutiḥ*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना° bfk r, आत्मादाना° m¹.—परया पश्योमिद् Am¹ b, परया पक्की-धिनिद्रं f, परया मावधीनिद्रं k, पश्यो परया चेद् r.—त्विति r, त्विति hdbfk.

^a This line considered in connexion with the next seems very redundant and is probably a later addition.

^b The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avīrdhat*: 10) is addressed to the All-gods.

अयं कृत्तरिदं सौम्यं h m¹ b, कृत्तरिरं सौम्यं f, अतृरिरं सौम्यं k, सौम्यस्य त्वयमित्यस्य r.—वीक्षीन्नाणि पराव्यतः h m¹ b, पराव्यीन्नाणि चानि तु r.—वेद्यदेव्युगवीवृधत् h d r, वेद्यदेव्युधुगीवात् m¹, वेद्यदेवस्यगीवृत् b, वेद्यदेवे स्यगीवृधत् f, वेद्यदेवेन स्यगी-विधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेषमायेयमुत्तरम् h m¹ r b f k, आयिं तु ततः परम् r¹ r⁴ r⁶.—The text of 98^{cd} follows the reading of Am¹; the reading of B, वीक्षीन्नाणि सूक्तानि आ म ऐक्षीणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of *Apālā* with a new *varga*.

21. Story of Apālā.

99. ^a There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk.—दृष्ट्वा hrlbfk, दृष्ट्वा r¹1⁴1⁶.

^a The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Ṣaḍguruśiṣya on RV. viii. 91 (pp. 142f.): see BD. vol. i, p. 135. Cp. Sāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Sāṅgīyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.² vol. iii, pp. 33-38, where extracts from the BD., Ṣaḍguruśiṣya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्धे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु साय्यगात् s.—100^d comes after 103^{ab} in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh*: viii. 91. 1).

कथितस्ततः m¹fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or s, but in B and n; 101^{cd} is in m¹ also.

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi*: viii. 91. 2); and Indra drank it from her mouth,

सा सुषाव मुखे hdm¹, सा सुषाव मुखात् r, सा सुषाव मुषात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे s.—इन्द्रस्य m¹bfnk, इन्द्रसु A.—102^{bc} are not found in A, but in B only. Ṣaḍguruśiṣya has two entirely different pādas in place of 102^{bc}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्गृहात् hdr, स तद्गृहात् m¹, शतक्रतुः Bn.—जगादिनं तृचेन तु hm¹r, जगादिनं

चिचेत सा b, सोममिन्द्र वृचेव सा f, असौ ब्रूते वृचेन सा r⁵r⁷, कुरु तात चिकीर्षितम् n.
 Śaḍguruśiṣya has these two lines in the following considerably modified form:

निरगात्स क्वचित्पूर्वं भवयित्वा गृहाणुनेः ।

ऋग्भिः सुत्वा जगादेन्द्रं कुरु मा सुत्वं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २९ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm¹ns, सुत्वचां br, सुत्वचां f.—तेन m¹b⁶kr, तस्यै n.—104^cd is not found in A or g, but in Bm¹u only.—Śaḍguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथद्विद्रेण ताम् all MSS., r and n(hm), रथद्विद्रे गताम् s, रथे अद्रिणा ताम् n.—
 सुत्वक् सा तु ततोऽभवत् hm¹rs, ततः सा सुत्वचाभवत् b⁶kr⁵r⁷n.

* Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kykalāsa*).

106^ab follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि व्येतायां सर्वस्यां शस्यकोऽभवत् । (सर्व° b⁶kn, पूर्व° r)

The reading of A is favoured by that of Śaḍguruśiṣya:

तस्याः पूर्वहता या त्वज्जातिः सा शस्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

रतिहासमिदं Am^1 , रतिहासमिमं B.—यास्मात्तामुरी Am^1 (री hd, र्ति: $m^1 r^1 r^3 r^4 r^6$),
यास्मात्तामुरी r, यास्मात्तामुरी bfk, यास्मात्तामुरी $r^5 r^7$.—लेखं पात्तमित्युत्तरे च ये $hm^1 r^1$,
कृत्ते पात्तमित्युत्तरे ततः परे bfk.

^a Cp. Vedische Studien, i, p. 292 f. ^b The Sarvānukramanī combines the two statements in describing the hymn as an *itihāsa aindrah*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa) ^a to be addressed to the R̥bhū; for on the third Chandoma (day) ^b this hymn is chanted (*sasyate*) as one addressed to the R̥bhū ^c.

स्वामिनी $m^1 b$, स्वामिनी f , चामिनी r .—उत्तरक्षेत्रेयके br, इन्द्र इतिक्षेत्रेयके m^1 ,
(प्रोक्ता) उत्तरक्षेत्रेयके f .—छांदोगिके $r(m^1?)$, छंदोगिके b , छंदोगिके f , छंदोगिके k .—
This śloka is not found in A, but in B and m^1 only.—The end of the *varga* is here marked by २२ in bfk.

^a AB. v. 21. 12; cp. Sarvānukramanī: *antyaindrār̥bhavi*. ^b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here = Chāndogya Brāhmaṇa. ^c Cp. BD. v. 175.

23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

^a Soma, oppressed by fear of Vṛtra, fled from the gods;

आ ले° br, ह्या ले° $Am^1 f k$.—रतिहासं fkr, रतिहास्य b.—109^{cd} is not found in Am^1 , but in B only.—अपक्रम्य तु $Am^1 s$, अपचक्राम B.

^a The following passage (109^{cd}-115) is quoted by Sūyana on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.² vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Aṃśumatī ^a in (the country of) the Kurus. Him approached, with Br̥haspati only ^b, the slayer of Vṛtra ^c,

नाम्ना $hdm^1 bfk$, नामा $r^1 r^3 r^4 r^6 n$, (न्ती°) नाम्नीम् r , नाम s .—अभ्यतिष्ठत् $hm^1 r^2 r^5 s$,
अभ्यतिष्ठत् b , अभ्यतिष्ठत् f , न्यतिष्ठत् $r^1 r^3 r^4 r^6$, न्यतिष्ठत् n .—कुक्षं $r^2 r^5 n s$, कुक्षं b , कुक्षं f ,
गुक्षं Am^1 .—केनाभ्ययाद् r , केनाभ्ययाद् hdm^1 , केनाभ्ययाद् b , केनाभ्ययाद् f ,
वृषाभ्ययाद् $r^6 r^7$, सोऽभ्ययाद् s , सोऽभ्ययाद् n .

* Cp. RV. viii. 96. 13. *ava drapso amsumatim atisthat.*

brhaspatinā yujendraḥ sasāhe; cp. AB. vi. 36. 14 : *brhaspatinaiva yujā.*

śloka is quoted by the Nitimajjari on RV. viii. 95. 7.

^b Cp. viii. 96. 15 :

* This

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणम् r¹r⁴r⁶, योत्स्यमानं hdm¹fks.—सुसंहृष्टेर् hrbfk, च संहृष्टेः r¹r⁴r⁶.—तानायतः सोमः hdrb, तांनयतः सोम f, तानायतांस्त्रिंशं r¹r⁴r⁶.—अवस्थितः hdrbk, अवस्थितं r¹r⁴r⁶.

^a The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṭvā tām āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Brhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Brhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Brhaspati spoke :

मन्वानो वृषमायानं hdm¹rbfk, मन्वानं पुषमायानं r¹r⁴r⁶.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r¹r³r⁴r⁶, सोम मेहि s.—113^{cd} is not found in A, but in Bm¹ only.—अनर्थं kr, अन्यर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113^{cd} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's fight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैव m¹s, ओजसैव b, र्जसैव f.—देवानादाय A m¹s, देवाना-
यन्तं br, देवानातं t.

115. And having drunk (him) they slew in battle nine times
ninety^a demons. All this is related in the triplet 'Down' (ava :
viii. 96. 13-15)^b.

अव इत्यस्मिन्नुचे hdm¹, अपि य तस्मिन्नुचे r¹r³r⁶, अथव द्रप्स इत्यस्मिन्नुचे s, अथव
द्रप्सन्नुचे B.

^a Cp. vi. 51; vii. 51. ^b 109^{cd}-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Brhaspati^a :
for these are the deities of the triplet ; Śaunaka says that Indra
alone (is the deity).

इन्द्रं च bfk m¹.—बृहस्पतिम् bkm¹, *पति f. — 116^{ab} is found in bfk m¹ only.—
ह्येता hm¹r³B, तस्य r.

^a In connexion with the following line, 116^{ab} seems necessary. Mitra makes no
reference to it, though it must be in his B MSS. also. As the names are in the
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)^a it (the triplet) is said
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of
Bhrgu, praised^b Indra without seeing him^c.

उक्तो m¹bfk, उक्ता r.—117^{ab} is found in B and m¹ only.—तुचेनेन्द्रम् hrbfk, तुचे-
नेन्द्रम् dr⁶r⁷.—अपश्यन्तं hdm¹bf, अपश्यन् तम् r⁶r⁷, अपश्यन्ति k, अदृश्यन्तम् r¹r⁴r⁶.

^a AB. vi. 36. 12. ^b *Tuṣṭāva* from 118^a. ^c *Apasyāms tam* is necessary
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,
behold me, seer^a.'

B For Nema, being alone (*eka*) while praising (Indra), had also
said, 'There is no Indra^b.'

दृचेनायम् br, दृचेनाहम् m¹fk, पराभ्यां तु hd.—अहं पश्य च मामृषे br, अहं पश्य च
मामृषे m¹, अहं पश्य च मा तृषे f, अयमस्मीति मामिति hd.—118^{cd} is found in B and
m¹ only.—सुवन्निव r, सुवन्निव b, सुवन्निव m¹, सुवन्तिव fk.—The end of the *varga* is here
marked by २४ in bfk.

^a Cp. RV. viii. 100. 4 : *ayam asmi jaritaḥ paśya māśha*.
astiti nema u tva āha.

^b Cp. *ibid.*, 3 : *nendro*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—अविस्त्वं ब्रूहा hdm¹, अविस्त्वं ब्रूहा r, तं ब्रूहर्षिस् br²r⁵r⁷, तं ब्रूहर्षिस् f.—सुमीतो hdr, संमीतो fk, संमीतो b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dvrcena indra ātmānam astaut*. ^b This and the further details (119^{cd}—124^{ab}) as to

RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm¹r^b, पानम् fk.—सौपर्णी hm¹r, सौवर्णी bfr²r⁵, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (unavailable) by reason of his fury.

०वृत्तिमान् A, ०वृत्तिमान् r²r⁵r⁷, ०वृत्तिमां f, ०वृत्तोमां b, ०वृत्तेमां k, ०वृत्तितान् s.—खया hdm¹s, खयं r, खयं bf, खयं k.

^a The following three śloka (121^{cd}—124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Ind'ra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकञ्चन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तुम् b, तन्नाशकं तुं fk.—हनिषि तिष्ठस्व विक्रम्याय Am¹s, हनाव विक्रम्य तिष्ठस्वाय B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतक्षीव m¹, उद्यतक्षीव hdr¹r⁴r⁶, उद्यतस्व तु bfrs, उद्यतस्य तु k.—123^b is omitted in fk.—The end of the *varga* is here marked by २५ in bfk. not in hd.

26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वं A.—अविष्णोक्तं सखित्वृचि A, सखे विष्णविति त्वृचि B, सखे विकुविति त्वृचि f, सखे विष्णुविति त्वृचि b, विष्णविति सखे त्वृचि r, सखे विष्णो इति त्वृचा s.

125. and the three verses^a of 'Forth' (*pra*: 5^{abc}) are to Mitra^b, Aryaman, and Varuṇa^c, the fourth (5^d) is to all the Ādityas: such is (here) the praise.

वा पादाम् r, पादय A, पादो (र्यं) m¹, पादस्त्व bfk.—चार्यं rhd, (च) अर्यं r¹r²r³r⁴, (न्दो) र्यं m¹, (न्त्) अर्यं bfk.—अयसतुर्थः hdbk, अयस्यः f, न यसतुर्थः r, यसतुर्थः m¹.

^a The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaḥ* is very forced: '*pra* is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

^b The dative *mitrāya* is probably used beside the genitives *aryamaḥ* and *varuṇasya* because the stanza begins with *pra mitrāya*. ^c According to the *Sarvānukramaṇī*, Mitra and Varuṇa only. The name of Aryaman occurs in 5^d.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Āśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light^a of the sun and moon.

परा त्वादित्यं hm¹r, पर्मादित्यं b, वरामादित्यं f.—सौर्यं m¹, सौर्य (wrong sandhi for सौर्ये) hr³B, सौर्यी (dual of सौरि) S, चोत्तरे (सौर्ये) r.—उषस्त्रा bfs, उषस्त्रा k, औषस्त्रा r²r³r⁴, उषसा hdr³, सौर्ये (औषसी) r.—प्रमां वा r³bfr²r⁵r⁷, प्रमा वां hā, प्रमा वांश्च k, प्रमा वांश्च m¹ (सूर्यप्रमास्तुतिर्वा S).—चन्द्रसूर्ययोः hm¹r³B, (औषसी) त्वृगियं परा r.

^a Another instance of the elliptical use of the accusative (*prabhām*) governed by *stauti* to be supplied: cp. note on 116^{ab}.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in 'Come, O Agni' (*āgne yāhi* : viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha* : viii. 101. 14), Agni is here named,

च चापि r, चापि hdm¹fk, चपि b.—128^{ed} and 129 are not found in A or m¹, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

व्याख्यातं r, व्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

^a The Sarvānukramaṇī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samidhah* : ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna^b.

नवमे त्विह मण्डले B, नवमे मण्डलविभिः Am¹ (hdr³; °लेऽविभिः r¹r⁴r⁶m¹).—°वदाप्र्यस्तु hm¹r, °वदाप्रियः f, °वदाप्रियः bkr².—°स्तुताः MSS., °स्तुतः r.

^a Cp. Sarvānukramaṇī: *navamaṃ maṇḍalaṃ pāvamānaṃ saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃśi* : ix. 66. 19-21), Agni is incidental (*nipātabhāḥ*), while in the triplet 'Our protector' (*avitā naḥ* : ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *ūghṛṇi* in 12; *ayaṃ somaḥ pavate* occurs in 11, *ayaṃ . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tīroḥ paṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr^a.

सावित्री ऋषि^१ r, सावित्र्यमि^२ hm^१, सावित्र्यामि^३ d (but the ā of 'त्र्या' is obliterated with yellow pigment), सावित्र्याग्न्या^४ bfk. The Sarvānukramanī has सावित्र्यमिसावित्री (also in Sāyaṇa's quotation), but 'त्र्यमि' is probably a misprint, as my index has *āgnisāvitri*.

^a According to the Sarvānukramanī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येति hr^३, उत्तरे च इत्येति d, षडुत्तरा य इत्यच r, सप्तोत्तरा य इत्यच B.

^a Cp. Sarvānukramanī: *te pāvamāny-adhyetr-stuṣi* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133^o cp. Meyer, *R̥gvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*srakve*: ix. 73), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm^१ r, निरुक्ते b, विरुक्ते fk.—स्रक्तेऽपि r, स्रक्तेति hdm^१, स्रक्ते यी bf, स्रक्ते यी k.—'वस्त्रापि Am^१ ('वर्चापि r^१ r^१ r^१), 'वस्त्राच B.—चोच्यते hm^१ r, चाच्यते bk.—The end of the *varga* is here marked by २७ in m^१ bfk, not in d.

^a I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *srakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense.

^b There is no mention of Agni rakṣohan here in the Sarvānukramanī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti... tvacam asikṇim by rūkṣasam... apaghnanti*. ^c There is no reference to this statement in the Sarvānukramanī. Cp. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*rbhur dhīraḥ*: ix. 87. 3^b) should be held to be addressed to Rbhu^a. Now three gods are here^b mentioned incidentally (*nipāta*) in three verses (*pāda*)^c:

आर्मवसु r, आर्मवसु fk, आर्मवसु m¹, आर्त्तवसु b.—भवेत्याद् fr, भवेत्याद् k, भवे पाद् m¹, भवेत्याद् b.—अमुधीर r, अमुवीर m¹, कतवीर bfk.—निपातेषु चिमिः पादेः r, निपाते चाष्टाद्यास fk, निपातेनैवाष्टाद्यास bm¹.—इहोदिताः bfr, इहेरिताः m¹.—135 is found in B and m¹ only.

^a There is no reference to this *pāda* in the *Sarvānukramāṇī*. ^b This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136^{ab}. It is not clear to me of what 135^c, according to the reading of bfm¹ (which is one syllable short), is a corruption. ^c That is, RV. ix. 96. 6^{ab}.

136. three (deities) are mentioned^a with these three (verses), each containing a couplet^b, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6^{abc}); or rather it is Soma who is (here) praised as (representing) the Sun and the Soule^c.

तिस्रोक्तास m¹r, तिस्रोक्ता hd, तिस्रोक्ता b, तिस्रोक्ता fk.—चिमिस्त्वैर् kr, चिमिस्त्वै m¹, चिमिस्त्वै h, तुमिस्त्वै d, चिमिस्त्वै b, स्त्वैर् f.—दृचा दृचिः hdm¹, दृचिश्चिः r, दृचि नचा b, हचिर्चचा fk.—सूर्यवच्चात्मवच्चापि hd, सूर्यवच्चात्मवच्चापि r¹r⁴r⁶, सूर्यवच्चात्मवच्चायम् B.—सोम एव वा Am¹, सोम इत्यपि B.—136^c = 134^c.

^a *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. ^b I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinām*; *ṛṣir viprāṇām, mahiṣo mṛgāṇām*; *tyeno grāhṛāṇām, svadhitr vanānām*. ^c RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīṣiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramāṇī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śaci asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तव्यां hdr, वर्त्थन्यां f, वर्त्तन्या k, वर्त्ततां b.—जीवथ b, जीवथा fk, जीव्यथ hdr.

^a That is probably, the seers of the ninth Maṇḍala: cp. 141. ^b This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *śadra ṛṣim papraccha, durbhikṣe kena jīvātīḥ; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandanā*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live b.'

छषिर् br, क्रमर् m¹, ऋर् fkr² (जालम् Nir.).—अस्यन्दनं bm¹(Nir.), अस्यन्दनं fr, अस्यन्दनं kr².—वनम् bfm¹r(Nir.), दनम् kr².—समुद्रः all MSS., उदधिः Nir.—पर्वतो brNir., पर्वता m¹fk. —In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः.—This śloka is not found in A.

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated.

^b This is, of course, the answer of the seers; cp. 137, note ^b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śīsu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam* : ix. 112) in the presence of the (other) seers.

सुवन्नेव Am¹, अथ सुवन् B.—ऋषिर् fk, रिषिर् b, हृषिर् hm¹r.—ऋषिणाम् f, रिषिणाम् b, हृषिणाम् hm¹r.—एव Am¹, हव B.—The end of the *varga* is here marked by २८ in bfk, not in ā.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said : 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वोसु Am¹, त्वब्रवीत्सर्वोस् bfk, (°द्रः) प्राब्रवीत्सर्वोस् r.—तपध्वं hm¹r. तपस् b, तपस्व f.—न हृते तपसः शक्वमिदं b, न गृह्यते तपः शक्वमिदं fk, न हृते तपसा शक्वं विना bd, न हृते तपसा शक्वं व्यना m¹, न ह्येतत्तपसा शक्वं विना r¹r²r³r⁴, नातप्ततपसः शक्वमिदं r.—छद्मं bfk, छत्वं hm¹r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

भुवन् hm¹r, ब्रवन् b, व्रजन् f, वृजन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत्^f, पूर्वान् परान् b m¹.—वंशान् h m¹ r, वंशान् b f k.—च h m¹ r, ताः b f, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यथा^a h m¹ r, यथा^b b f k.—°वाग्देहभोजनैः r, °वाग्देहभोजनैः f, °वागृहभोजनैः b, °वाग्देहतो जनैः h d r³, °वाग्देहदो जनैः r¹ r⁴ r⁶.—स्वाध्यायफलमश्नुते A, ऋषिसालोक्यमाभुयात् B, ऋषिसालोक्तमियात् m¹.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Āgvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says: *svādhyāyapunyaṃ aturaṇi pūtaḥ prāpnoti cākṣayam*.

A 144. The *Pāvamānī* Gāyatrī^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

जे m¹ r, ज्ये h d.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *Āgvidhāna* iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed dvijah*; cp. *Nirukta* v. 2, 3.

^b Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotir ājasram*. ^c Cp. *Āgvidhāna* iii. 3. 5: *prāṇān āyamyā ca dhyāyed ante devān pitṛn ṛṣin*; cp. also iii. 4. 2, 3.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and Sarasvatī^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेत्स h m¹ r, ध्यायेभ्यस् f k, व्यायेभ्यस् b.—°स्योपवर्तेत h b f k r, °स्योपतिष्ठेत् r⁶ r⁷.

^a Cp. *Āgvidhāna* iii. 3. 6: *sarasvatīm cārcayita payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣeyyaṇi ca bhaved dattaṃ pitṛbhyah paramaṃ madhu*.

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्तं शतं b f k r.—पावमानम् r, वीजमानम् b f k r².—अनुवाकास्तु f k r, °वास्तु b.—The end of the *varga* is here marked by २९ in b f k.

^a This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇḍalam pāvamānaṁ saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Op. above, v. 102, note ^a.) If any of them is a later addition, 144 is the most likely to be such.

Maṇḍala x.

30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाङ्गसु hm¹r, त्वाङ्गसु f, त्वाङ्गसु k, तु त्वाङ्गसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br⁵.—This śloka is omitted in fkr².

149. Trīśiras, who could assume all forms (*viśvarūpadhr̥k*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)^a.

सहि hm¹rb, सह fkr²r⁵.—प्रियकाम्यया Am¹, वयकाम्यया B.—०रूपधृक् hd m¹fk, ०रूपवृक् b, ०रूपभृत् r.

^a Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमुचिं प्रहितं bfr, तमुचिं प्रहितो k, तमुजन् प्रहितस् r¹r⁴r⁶, महितस् r³, तं सृशन्-हितस् hd, तं सृशन्महितस् m¹.—बुधुधि hm¹r, विविदे bfk.—तान्याशु hdbk, तस्याशु r¹r⁴r⁶.—शिरांसि जीष्वाक्षिदत् hdr³, शिरांसि जीष्वाक्षिदत् m¹r, शिरांस्त्रिवाक्षिदत्प्रमु: r²r¹, शीर्षाष्वाक्षिदत् प्रमु: f, शीर्षाष्वाक्षिदत्प्रमु: b.

^a The expressions used in RV. x. 8. 9 are: *avābhīnat* and *trīṇāṁ śirṣā parā var̥k*.

151. The mouth with which he drank Soma became a francoline partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)^a.

सुरापायम् hdbfk, सुरापायम् m¹r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmā*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹rbfk, तीव्रा r¹r⁴r⁶.—यस्माद् hm¹rbfk, यस्त्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

अधिर् bfr, ह्यधिर् Am¹.—पनुत्यर्थे MSS. and r (cp. various readings of रोगापनुति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārsānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am¹, ओ चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yujē vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama^a is praised.

युजे वामम् B, युजेक्षितेन Am¹ (युजेलि^o r¹r³r⁴r⁶).—परेयिवांसमित्यत्र bfr, परेयिवांसमित्यित्यत्र hr¹r⁴r⁶, ०क्षित (क्षुयते) d, परेयिवांसं युक्तेऽक्षितम् m¹.—155^d, 156^{ab}, and

सं in 156^d are omitted in r¹r⁴r⁶ (doubtless because 155^d begins with सुयते and 156^d begins with संसूयते).

* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madhyamāḥ pitarāḥ* in RV. x. 15. 1, remarks: *mādhyaṃiko yama ity āhus, tasmān mādhyamikān pitṛn manyante.*

156. Then the Atharvans, the Bhrgus, the Aṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagāṇa*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरोऽपितरः fk.—सह hdm¹ bfk, च ह r.—तच्च hdkr, त्वच्च bfm¹.—The end of the *varga* is here marked by ३९ in hm¹bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Aṅgirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5^c) he (himself appears as) a Father.

संसुतो दृश्यते bfk, दृश्यते संसुतो m¹.—मन्त्रेषु वज्रः पादे bfk, मन्त्रस्य वज्रस्य पादे m¹.—157-159^{ab} are found in B and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised). The following (hymn) 'Let them arise' (*ud iratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

* Cp. Sarvānukramaṇī: *tṛcaḥ śvabhyām.*

^b Cp. Sarvānukramaṇī: *udīratām . . pitṛyam.*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas^a.

उत्तरेण तु hm¹r³, परेणैव r.—160^{ab} is found in Am¹ only, not in bfk²r⁵ (nor presumably r⁷).—च चम^o r, च म^o hd, चाम^o fk, वाम^o b.—सहरक्षा च नाम यः B, सहरक्षाश्चिना सह A, सहरक्षाश्चिना यमः m¹.

^a That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वेतत्वव्यवाहनसंस्तुतिः Am¹, त्वाह कव्यवाहनमेव तु B (तु bfk, च r²r⁵r⁷).—दैवस्य hm¹r³f, दैवस्य br⁵, देवस्य kr.—सुरस्य च Am¹, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm¹ bfk, not in d.

33. Story of Saranyū : RV. x. 17.

162. Tvastr^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

चिशिराः सह hm¹bfks (RV.), (युस्) चिशिराविहⁿ, सद्गुणौ च ह r¹r⁴r⁶, (युस्) चिशिराश्च ह s (AV.).—सरण्यूं rs (RV.), सरण्यूं hds (AV.), सरण्यू bfk.

^a The following story, vi. 162–vii. 6, is quoted in the Nītimañjarī on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimañjarī in M. M.'s RV.² vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्य्वां s, सरण्य्वा br²r⁵r⁷, सरण्योर् m¹, सरण्योर् f, सरण्यू hd, सरण्यू n.—जज्ञाति hm¹rbfkn (Nirukta xii. 10), ज्ञाति ते s.—ती चाप्युभौ hm¹rbfk, तावप्युभौ s.—यमविव MSS. rs, यमौ स्यातां s (AV.).—यमः hm¹rs, यमौ bfk. The last pāda in Sāyaṇa (RV.) reads: ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m¹bd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

सृष्ट्वा m¹rs, सृष्टा bfk, सृष्ट्वा hd, दृष्ट्वा ns (AV.), दृष्टा r¹r⁴r⁶.—मिथुनं MSS. rs, तद्युगं s (AV.).—भूत्वापचक्रमे bfkrs, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्राच), भूत्वापचक्रमे hdr¹r⁴r⁶m¹.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजनयन् m¹bfkrs, तस्यां प्रजनयन् hd.—राजर्विरमवत्सोऽपि Am¹, राजर्विरासीत् मनुर् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m¹br, विज्ञाय hdr³, विज्ञानाय f.—अश्वरूपिणीं hbrs (AV.), अश्वसूरणी fk, आत्मरूपिणीं s.—वागी MSS. rs, अश्वी s (AV.).—सलचयः m¹bfkr¹r⁴r⁶ns, सलचयः hdr³, अश्वसलचयः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्युश्च Am¹, सरण्युस् Bn, सरण्युः s, सरण्युः s (AV.).—विदित्वा Am¹, विज्ञाय Bns.—हयरूपिणम् hm¹r fks, हररूपिणम् b, हरिरूपिणम् r⁷.—मिथुनायोपचक्राम hm¹r, मिथुनायापचक्राम b, मिथुनायापचक्राम r²r⁵r⁷, मिनायोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—शुकं fkdrrs, शुक्लं hm¹s (AV.), शुकं b.—उपा-विघ्नश्च bfr, उपविघ्नश्च hdk, उपविघ्नति r¹r⁴r⁶s (AV.).—तच्छुक्लं rns, तच्छुक्लं d, तच्छुक्लं b, तच्छुक्लं f, तच्छुक्लं hm¹s (AV.).—The end of the *varga* is here marked by 9 in bfk, not in hdm¹.

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsātya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमाचाक्कुक्रात् rnf (°कु° f), °माचाक्क्रात् b, °माचायुक्रात् b, °माचा-
मुक्रात् d, °माचाकुक्रा k, आघ्राणमाचाक्कुक्रं तत् s.—यौ सुताव् hm¹bs, यौ सुताव् fkr,
यो तु ताव् s (AV.), यौ तु तौ r¹r⁴r⁶.—अश्विनाव् hdm¹b fkrns, वाजिनाव् r¹r⁴r⁶.

^a The quotation ends here in Sāyana (RV. and AV.), but the Nītimajjari quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दुवे hdm¹r bfk, तुवे r⁶r⁷.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^c) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वापमियाव् r⁵r⁷, द्वापमियाव् fk, द्वापमियाव् b, द्वौ त्वमियाव् r, द्वौ त्वमिया
hd.—पौष्णस्त्रिस्रस्त्र्याः परासु याः hm¹r, पौष्ण पौष्णस्रस्याः परास्त्रियः b, पौष्ण
पौष्णस्रस्या परपस्त्रियः f, पौष्णः पौष्णस्रस्यापरसुवः r²r⁵r⁷.

^a The *Sarvānukramaṇī* says nothing about the last two pādas of x. 17. 3 being addressed to Agni. ^b The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*ātra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11–13), Soma is praised indirectly (*parokṣa*).

सुगविका hr, तुगवे d, तु तवेका b, तु तवेका r⁵r⁷, तवेका fkr².

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony^c.

अध्वेवता^o hm¹r, अध्वेवत्या^o b fkr²r⁵r⁷.—वादो वा hm¹r, वाहः b, वादः fk.—
मृथोरन्त्ये m¹, मृथोरन्त्ये hd, मृथोरन्ते r, मृथोः चातौ b, मृथो ग्रानौ f.—कृप्ताश्च m¹r,
कृप्ताश्च hd, कृप्तास्तु br⁵, क्षिःमंसि f.—The end of the *varga* is here marked by २ in bfk,
not in hdm¹.

^a The correct pratika is *payasvatīh*.
devatāh; AGS. iv. 6. 10.

^b Cp. Sarvānukramaṇī: *catasro mṛtyu-*
antya; Cp. below, vii. 15: *antya*.

3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imam jivebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)^a.

आशस्ते m¹fk, आशस्त br.—इमे ज्यो r, इमो ज्यो b, इमे यो m¹, इमो यो (जीवनं) f.—आशस्ते m¹kr, स्त f, आशस्त्याक् b.—तेभ्यः परिधिर्मणि br, सुतेभ्यः परि-
कर्मणि fkm¹.—This śloka is found in B and m¹ only.

^a RV. x. 18. 4: *imam jivebhyah paridhiṃ dadhāmi*; cp. Sāyaṇa; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāh*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a.

तथैवाञ्जनकर्मणि B, तथा परिधिर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m¹.

^a Cp. RV. x. 18. 7: *imā nārīr . . āñjanena sarpiṣā sam viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्युनरोहति m¹, मृतं पत्युनरोहति h^d, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति f^k, मृतं पत्नीं तु रोहतीं b, मृतमन्वाहरोहति r¹r⁴r⁶.—निगद्य m¹, निगत्वा h^dr³, निगदात् b^fk, निगता r¹r⁴r⁶.

* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b: *mṛtaṃ patnīm tu rohatīm*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvāruṣṇāntim ud īrṣveti nivarlayet*; and with *rohatīm* cp. below, vii. 130: *sūryām ārohatīm patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)*

This śloka is not found in A, but in B and m¹ only.

* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhānuḥ*: x. 18. 9)* for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m¹ only.—The second line follows the reading of B; the reading of Am¹ is:

शास्त्रं च अपत्यं धनुरित्युत्तरामृचम् । (अपत्यं r¹r³r⁴r⁶, अपत्यं b).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादादानी मृतस्य) and as अस्यां in A seems to make no sense.—यस्मादेताः (=तुचः) B, यस्मादेते (=दुचः) Am¹: cp. next śloka.—रमशानि चाप्यकर्मणि B, रमशानिष्वकर्मणि सु Am¹ (°ष्वकर्म h^dm¹, °ष्वकर्म r¹r³r⁴r⁶).—The end of the *varga* is here marked by ३ in b^fk, not in h^d.

* Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)* to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned b, one should state the deity from the ceremony.

वृषस्त्रास r, वृषस्त्रादी bfk, वृषस्त्रास Am¹.—देवतां मृत्तुर् r, देवता मृत्तुर् hdm¹, देवता मृत्तुम् b, देवता मृत्तुव f^k.

* I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramaṇī states RV. x. 18. 7-13 to be *pitṛmedhāḥ*.^b Cp. note * on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹rbfk, प्रजापतिरिदं जगौ r¹r⁴r⁶.

* Cp. Sarvānukramaṇī on the last stanza of RV. x. 18: *antyā . . prajāpatyā vā sāgniruktā*; on which Ṣaḍgurusīya remarks: *sā cāgniruktā: aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

^{18^{cd}} follows the reading of Am¹ (°हानि अप° r, °हान्यप° hdm¹). The reading of B is:

प्रतीचीन स्रचं खेतामपवृज्योत्तरासु तत् । (°ज्यातरासु bfk).

19. अहःसु Am¹, अहसु fkr²r⁵r⁷, अहस b.—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दधुः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अथाशास्ते Am¹.—त्ययाशिषः r, त्ययाशिषः b, °त्युपाशिषः f, समाशिषः hdm¹r³.—मां rf (RV.), मा m¹bk.—प्रयतः fkr², प्रयतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, °यत् k.—^{19^{cd}} is found in B and m¹ only.

* Cp. AGS. iv. 5. 7.

^b This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahaṇi iṣvāḥ parṇam tvaḡ dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam*: x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza: 1st) is, however, addressed to Agni-Soma^a.

इतीदं तु A, इतीचं तु m¹, इदं सूक्तं B.—प्रथमायासु Am¹, प्रथमायास B.—The end of the *varga* is here marked by ४ in hbfg, not in d.

^a Cp. *Sarvānukramaṇī*: *āpaṃ gavyaṃ vā . . agnīṣomīyo deśīyo 'rdharcaḥ*.

5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सूक्तमुच्यते Am¹, सूक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The *Sarvānukramaṇī* makes no reference to the deities of RV. x. 19. 2 and 6.

^b Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn. ^c This hymn begins with a single verse instead of a stanza: *bhadrām no apī vātaya manaḥ*. The *Sarvānukramaṇī* remarks: *ādyāṅkapadā, pāda eva vā śāntyarthakāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21^o = *Ṛgvidhāna* iii. 8. 6^a; cp. the whole śloka there:

*daśākṣaram tu śāntyartham bhadrām na iti saṃsmaret;
nītyam jāpec chucir bhūtvā: mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha*: x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam*: x. 24. 4-6) addressed to the Aśvins.

ऐन्द्रायाम् Am¹b, ऐन्द्राय f k, ऐन्द्राय r.

23. 'Happy' (*bhadrām*: x. 25) is addressed to Soma; 'Forth indeed' (*pra hi*: x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat*: x. 27-29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

परावसत् hm¹bfg, परावसतः r.—मत्तः सन् hm¹rb, मत्तः स r¹r⁴r⁶, मत्तेन f, मत्तेन k.

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* : x. 27. 7-14)^b.

पाति Am¹, वाति B.—°सिन्नष्टाभिर् B, °सिन्नर्धर्चे तु Am¹.—°भूर्विति Am¹, °भूरिति B.

^a Cp. above, iv. 34: *parūs tu kathayanty agniṃ yathā varṣatī pātī ca*. ^b The details regarding x. 27 given in this and the following ślokaś (24-29) are altogether passed over in the *Sarvānukramaṇī*. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramaṇī*.

25. (The stanza) 'Seven' (*sapta* : x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pivānaṃ meṣam* : 17) adores Agni, Indra and Soma :

महतः सौति hdbfk, महतः सौति r.—सौति वज्रम् A, पर्जन्यं सौतृ° B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so : 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{cd}). 'Crying aloud' (*vi krośanīsaḥ* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹.—सूर्यमेव तु Am¹, सूर्यमर्चति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayaṃ yah* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27^{ab} follows the reading of hm¹rbfk; the reading of r¹r⁴r⁶ is :

एता उभौ त्वेताविति सूयेति वज्रमुत्तरा ।

वैङ् bfr, वैङ् k, (धनु)विङ्ग्रीं hd, वैङ्ग्रीं r³, वैङ्ग्री m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada* : x. 27. 23^d) both Sun and Wind are praised together.

अन्वे hm¹r, अन्वो bfk.—सूयेति च पदे r, सूयति च पदे bfk, पदे संसूयति hm¹r²r⁵r⁷.

29. In the (stanza) 'This is thy life' (*sā te jīvātuḥ* : 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyañ* : x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा hm^1rb , सूर्यश्च एव वा fk .—विश्वो ह्यन्यन्तु Am^1 , विश्वो ह्यीत्यत्र bfk , विश्वो ह्यीत्यत्र r .—संवाद ऋषेः hm^1r , संवादमृषे f , संवादो मृषे k , संवादं मृषे b .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's ^a.

B The daughter-in-law of Indra ^b, seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of Am^1 is :

युग्मा एव तु शक्रस्य अयुग्मा एव तु त्वृषेः । (°क्रस्यायु° hdm^1).

कुषेन्द्रस्या° m^1r , कुषेन्द्रस्या° fk , सुषेन्द्रस्या° b (इन्द्रस्य कुषाऽ).—°गतान्देवान् r , °गतान्देवा m^1 , °गतां देवी b , °गता देवा fk .—30^{cd}-32 are found in B and m^1 only.—The end of the *varga* is here marked by ६ in bfk , not in m^1 .

^a Cp. Sarvānukramaṇī : *indrasya yujaḥ, śiṣṭā ṛṣeḥ* ; Āt-ānukramaṇī x. 12 : *indro yujām ṛcām ... śiṣṭānām vasukrah*.

^b Cp. Ār-ānukramaṇī x. 11 : *indrasnuṣā vasukrasya patnī* ; Sarvānukramaṇī : *indrasya snuṣā*.

7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)^a (saying) : 'My father-in-law has not come ; should he come, he would eat grain and would drink Soma^b.'

यज्ञं m^1bfk , यज्ञे r .

^a Cp. Sarvānukramaṇī : *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30^a and 31^a, both found in B only.

^b Cp. RV. x. 28. 1 : *mama .. śraśuro nā jagāma : jakṣiyād dhānā uta somaṃ papiyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud : 'He bellowing loud' (*sa roruvat* : x. 28. 2).

अणादित्य m^1b , अणादित्य k , अणादित्य f , अणादित्य r .—वेद्यामुत्तरस्याम् m^1r , वेद्या-मत्तरस्याम् f , वेद्यामुत्तरस्याम् b .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra* : x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza).

तृतीयया hm¹r, तृतीयेया b, तृतीयेयां fk.—चतुर्थी hm¹r b f, चतुर्थी k.—सुतो hm¹r³B, सुतिः r.

34. Now (the hymn) which (begins) 'Hither' (*ā*: x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*: x. 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā*: x. 33. 1) is addressed to the All-gods; the following couplet 'Together me' (*saṃ mā*: 2, 3) is addressed to Indra.

एति hm¹f, एती b, एदी k, प्रति r.—विश्वदेवं तु Am¹, विश्वदेवं तत् B.—उत्तरम् Am¹, उत्तमम् B.—सं मेलेद्भ्यो hm¹r b f k, तस्मात्स्वेद्भ्यो r¹r⁴r⁶.—वृषः m¹r b f k, वृषः hr³.

35. The following two (stanzas) adore Kuruśravāṇa Trāsadaśyava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b, अर्चन्तः r²r⁵r⁷, अर्चन्त fk, अर्चन्ति Am¹.—परे द्वे hm¹r b f k, पराः षट् r¹r⁴r⁶.—वासदस्ववम् hm¹r, वासदस्वव b f k.—तन्नपातम् hm¹b, तन्नःपातम् fk, तं नपातम् r.—The end of the *varga* is here marked by ७ in b f k, not in h d m¹.

^a Cp. Sarvānukramaṇī: द्वे कुरुश्रवणस्य वासदस्ववस्य दानसुतिः ।

8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four^a (stanzas beginning) 'Of whom' (*yasya*: x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśrāvas^b. The hymn which (begins) 'The lively' (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्रविषा इति b f k r, प्रविषा मेति h d m¹. The Sarvānukramaṇī has the former *pratīka*.

^a Another instance of *caturbhiḥ* = *cataṣṭbhiḥ*. ^b *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napāt mitrātithi* r. See also Sarvānukramaṇī: *mṛte mitrātithau rājāi . . ṛṣir upamaśravasaṃ putram asya (kuruśravāṇasya) vyāśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice^b. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अवाचान् hdm¹s, तवाचान् bfr²r⁵s. —37^a in Sāyana reads: अथ द्वादशवाक्कोति.— नवम्यावाच हm¹r⁵s, अथाथ B.—चानुशासति hm¹r, चानुशासि s.—137^{cd} (चयोदशी &c.) is found in hdm¹r⁵s only, not in bfr²r⁵s.—अवांसु शेषा निन्दन्ति hdm¹, अवांसु शेषानिन्दन्ति r, अवांसु शे^o r⁵, अवांसु शेषानिद्रव्यं f, अवांसुत् शेषां निद्रव्यं b.

^a The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhir navabhis tv akṣāḥ kīṭavaś caiva nindyante*. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M.M., RV.² vol. iv, p. 11.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣiprakṣaṇsā cākṣakitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namaḥ* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमेन्द्रम् m¹kr, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षष्ठा तु याः सुताः m¹r, षष्ठा तु याः सुताः hd, षष्ठां तु संसुता b, षष्ठां तु संसुतः kr²r⁵r⁷, षष्ठां तु संसुत f.—निपातिनीक्षाः hdr, निपातिनी ताः m¹, निपातिनीक्षाः B.—सूक्तानि B, सूक्ताव्यो Am¹.—वैश्वदेवो B, वैश्वदेवो Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्ताव्यो.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Āsvins (beginning) 'Which' (*yaḥ* : x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11^{ab}) of the last stanza of the Indra hymns (42-44)^a Brhaspati^b is praised.

त्रीणि ऐङ्गा° r, त्रींशेङ्गा° hdbfk.—°त्तमायासु सतोऽर्धर्चे r, °त्तमायासु सतो
र्धर्चे k, °त्तमायासु सतोऽर्धर्चे fr⁵ (याः r⁶), °त्तमायासु सतो र्धर्चे b, °त्तमायासु अर्धर्चे तु
Am¹ (त्वर्ध° hdm¹).—40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghoshā).—
The end of the *varga* is here marked by ८ in bfk, not in hdm¹.

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain.

^b The Sarvānukramaṇī does not mention Brhaspati in the refrain of RV. x. 42-44.

9. Deities of RV. x. 45, 46. Story of Ghoshā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12°) and the All- (gods: 12^d) are praised in the respective verses (*pacchah*)^a.

°त्तमेन तु B, °त्तमा तु या Am¹.—पक्षो Bhm¹r³, पक्षा° r.

^a The Sarvānukramaṇī makes no mention of this hemistich.

B 42. ^aGhoshā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टि fm¹, षष्टि° bkrr.—42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the Nītimañjarī on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm¹bn, महती चिन्ता r, मही चिन्ता k.—प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यद्येतौ m¹rn(g), यद्येतौ fk, यद्यान्तौ b, तथेतौ n.—मामकक्षात m¹bfkrrn(g),
मामको तात n.—आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराधीवय m¹,
आराधीवाप्त n, आराध्य प्राप n(g).—°भूतहन्ते fkr, °भूतरते m¹br⁵.—विषम् m¹fkrr,
धिषम् r⁵, धिषम् b.—44^{cd} (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised^a by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपतां चैव f, रूपता चैव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—ये सोष्येते bfk n, यो सोष्येते m¹, येः सोष्येते r.—मयाश्चिनी bfrn(g), ममाश्चिनी kn.—The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai soṣyete* or *yais toṣyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *soṣyete* is the form intended (cp. 46: *stutau* . . *aśvinau* . *pritau*).

10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m¹n, सूक्तांते द्वे यो वां परि fk, सूक्तानि चीणि घोषा i, सूक्तानि चीणि योधा b.—भगान्तरम् m¹bfkrn(g), भगान्तरं n.

47. विजरागोर्गां rn(g), विजरांरोगा k, विजरारोगा bf, विजरारोगां m¹, विजरांरोगं n.—सुभगां m¹rn, सुभमां fk, सुभमां b.—सुहस्थं च सुतं rn, सुहस्थश्च सुतं f, सुहस्थं स्वसुतं m¹, सुहस्थसुतं b.—सुनिम् m¹bfkr, सुनेः n, मनीः r⁵n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghōṣā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्त m¹bfk, ददतुस्ती r.—यन्नासयेति m¹br, यं नासयेति f, ये नासयेति kr².—कीर्यते m¹bfk, कीर्तिते r.—काशीवती r, काशीवता fk, कशीवता m¹b.—न तस्यामाशुरो नया f, न तस्यामाशुरो नया m¹, न तस्यां माशुरो नया kr²r⁵r⁷, न तस्यामाशुरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁵) his A MSS. (r¹r³r⁴r⁵) do not contain the passage, and his three B MSS. (r²r⁵r⁷) have the reading न तस्यां माशुरो नया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities^a.

सेकन्ती hm¹fk, सेक्ती r (इक्ती S).—सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहन्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

^a Cp. Sarvānukramaṇī: *vikunṭhā nāmāsuriṇdratulyaṃ putram ichanti mahat tapas tepe*.

11. Story of Indra Vaikuṇṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her^a, as he wished to slay the Daityas and Dānavas.

कामाँक्षिमे f, कामाक्षिमे k, कामान्क्षिमे m¹, कामां क्षिमे hd, कामा क्षिमे b, कामं क्षिमे r¹r⁴r⁶.—विधिधान् वरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां hdm¹rb, तस्याम् fk(S).

^a Cp. Sarvānukramaṇī: *tasyāḥ svayam etendraḥ putro jajñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties^a and seven groups of seven.

एकदा दानवेः hdfk, एकदानवेः m¹, एकस्य दानवेः br¹r⁴r⁶: the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m¹), and to write एकस्य would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते fk, समसज्यत r, समसज्यति hdm¹.—तेषां hm¹r, तेषां bfk.—सप्तकां B, सप्तधा Am¹.

^a With *jaghāna teṣāṃ navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm¹b, जित्रा fkr²r⁵r⁷.—खबाङ्ग° hm¹r, खबल° bfk.—हेम-
रीष्यायसीः Bm¹, हेमवत्स्यायसीः r¹r⁴r⁶, हेमश्रव्यायसीः hd.—हत्वा hdrfk, ह्रित्वा b.—
पृथिव्यादिव्यव° hdm¹bfk, पृथिव्यादिष्वव° r. Mr. A. B. Keith suggests the very neat
correction पृथिव्यां दिव्यव° (i.e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
व्यवस्थित is used in an analogous passage (vi. III, 112), and the distributive sense of यथा
in यथास्त्रानं is well explained by the आदि in पृथिव्यादि°.—52^{ed} is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

युत्सादयामास hdm¹, युक्त्वा° r, युत्सादयत्सर्वां b, युक्सादयत्सर्वां r²r⁵r⁷, युदयन्
सर्वां fk.—प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° hd.—दिवि Am¹, अपि r, अवि b; fk omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indra Vaikunṭha (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राषिय b.—This and the following śloka are
omitted in r¹r³r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

बाध्यमानासु hdm¹, बाध्यानासु b, बध्यमानासु r, बधिमानासु f, वेधिमानासु k.—
तेनापि bfk, ते सर्व m¹, ते सार्धम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,
तत्प्रबोधाय hdm¹.

^a Cp. *sa buddhvā caḡtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma*:
x. 47)^a, as he took him by the hand.

स धैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp. *Sarvānukramaṇi*: *jagr̥bhma* . . *saptagur vaikunṭham indram tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three^a (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स hm¹rb, ततस्तु fkr²r⁵r⁷.—बुद्धा r, बुद्धा fk, बुद्धा hdm¹, बुद्धा b.—तुष्टावाहं hm¹bf, तुष्टाव वाहं r²r⁵r⁷, तुष्टाव वाहं k.

^a Cp. Sarvānukramaṇi on RV. x. 47: *sa saptagustutisamhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma^a—

यथाकरोत् Am¹, यथाकरोत्स br, यथाकरोत्स fk.—यसं hdm¹fr, यसं r¹r⁴r⁶, यश्च k.—सोमपतिं hm¹r, सोमपतिर् r¹r⁴r⁶, सो उपतिं b, सो उपति (गुप) fk, सोमपतिं r⁵.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others^a—

वेदेहो hm¹, वेदेहं r³, विदेहो bfrk.—रिञि च Am¹, रिञि स bfrk.—सारस्वतादिभिः hm¹r¹fk, सास्वतो दितिः b.

^a This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां r, शक्तिमत्वां b, शक्तिमत्वा m¹fk.—अप्यपाक्रियाम् b, अप्यपाक्रिया f, अप्यपाक्रिया m¹, अपरिक्रियाम् r.—गुप सर्वेषु Am¹, विष्णुलोकेषु fkr, विष्णुलोके b.—आत्मनो Am¹, आत्मने (वा०) B.—वीर्यमचयम् hm¹r³, वार्षपचयम् f, वार्षपचयम् b, वार्षपचयम् r.

61. ^a When the brothers ^b Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāva^a, and Agni Sahaḥsuta^c had been shattered by the Vāṣaṭ call,

आतृषयी b, आतृषर्गो hdm¹r³r², आतृषर्गो (cp. v. r. vii. 116: बर्गे: and वाये) fk, आतृषर्ग n, अपी च rp, अपी तु r⁵r⁷ (आतृषु S). —सहःसुते b, स सुते p, सह सुते fk, सह सुती hdm¹r³r², सहस सुते r⁵, सहसः सुती r, स्थित्युते n.

^a The following passage (61-81^{ab}), as quoted by an old MS. (p) of Śaṅguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). ^b My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa ṛkṇeṣu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahaḥsuta (shortened for the sake of metre to the compound form Sahaḥsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agnih pāvakaḥ, sahaḥsutaḥ, gr̥hapati-yaviṣṭhāyoraḥ vā anyatarāḥ*; according to Śaṅguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters^a, (and) the trees.

अपचक्राम Bn, अमिचक्राम Am¹.—देवेभः B, सीषीको Am¹.—सीषीकोऽपिर् B, मयादपिर् Am¹p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

मी MSS., ऽस्मिन् n.—वेचन् br, वेचन् hdm¹, वेचत् f, वेचन् p.—देवा हत्वा-सुरान् hdm¹, हत्वा सर्वान्सुरान् b.—युधि hrm¹p, युधि fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa^a espied him from afar. Both of them, taking him with them, went to the gods.

वह्णयान्वपश्नताम् hm¹rf, वह्णयेव पश्नताम् n, (यमे मेवा)वह्णी चान्वपचय-
ताम् b.—उभावेनं Am¹p, उमी चेनं bn.

* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons^a from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्ट्वा देवास्त्विनं hdrp, दृष्ट्वास्त्विनं m¹, देवास्त्विनं bn, देवाः चिन fk.—वरं Am¹, वरान् np, वरा b, वन् f, (वह्)न् k.—चाक्षत्तम् hm¹np, चाक्षत्तम् b, चाक्षान् fk, मत्तश्च r.—देवयानान् m¹, देवयानात् f, °जानात् k, देवयानां bn.—सुगान्पथः fm¹n, सुगान्पथः b.—The third line of 65 is found in bfk m¹n, but not in hdr.

* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'^a—

°चाथ तानमिर् hrbk, °च तदामिस्त्विनं p.—विश्वे देवा m¹rbfkn, विश्वानरा° r¹r⁴r⁶, विश्वे ब्रूत hdr³, विश्वे कूत p.—यदूच माम् b, यदथ मा fk, यदाथ माम् m¹, यदाथ माम् r, °य दातुं मा r¹r⁴r⁶, यथात्त माम् p, यथाक्रमात् hdr³, प्रयच्छत n.—जुषतां तु Am¹p, जुषतां च B.—होचं hdm¹r³pB, होचं r.

* Cp. RV. x. 53. 5: *pañca janā mama hotraṇi juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)^a, the son of the Lord of the House^b, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुख्यः hdm¹r³bp, शाखामुख्यः fk, शाख्यमुख्यः r.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

* That is, the Āhavanīya fire.

^b That is, the Gārhapatya fire.

15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons^a;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b:

मनुष्याः पितरो hm¹r, मनुष्याः पशवो bfk.—यक्षराक्षसाः m¹bf, (चसुरा) राक्षसा-
यथा p.—68^{cd} is found in m¹bfk, but not in hd, nor is it mentioned in r.

^a The last two are probably meant to form one group so as to make five altogether.

^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitaro devā asurā rakṣāṃsi ity eke*. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68^{ab} and 68^{cd} have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska^a and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कोपमन्यवावेतान् hdr, यास्कोयमन्यवावेतान् r¹r⁴r⁶m¹, यास्कोयमन्यवेतान् k,
यास्कोपमन्यवेतान् p, यास्कोयमन् चवेतान् b.

^a In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note^b) which is practically the same as that of 68^{cd}; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69^{cd}. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasas, sarpaḥ, pitaraḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च b, यजमानश्च hdm¹r fkp.—०ध्वर्युस्तथोद्गा० m¹, ०ध्वर्युश्च उद्गा० fkr², ०ध्वर्युरथो b.—ब्रह्मा वेति m¹, ब्रह्मणे तान् b, ब्राह्मणे तान् fkr².—वदन्ति तान् m¹, वदति तान् b, वदति तान् fkr².—70^{cd}-72 are found in b fkr² m¹, but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarasas, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya^a Brāhmaṇa^b—

'and (continued Agni) whatever other terrestrial creatures (*pr̥thivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹fkr².—य यज्ञियाः b, य यज्ञियो fkr², ययज्ञियाः m¹ (cp. यज्ञियासः in RV. x. 53: 4).—The end of the *varga* is here marked by १५ in bfm¹, not in k.

^a See above, 69, note ^a. ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*.

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a;

अध्वरेऽध्वरे hm¹r, अथर्वे थरे b, अध्वरे (only) f, एवमध्वरे kr².

^a This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.

च यः पयुः hdm¹r³b fkr², पयः पयुः r, (सोम) वयः पयून् p.—महिवत्यानि m¹n, महिवत्या नु hdr³, मे देवत्यानि fkr², महिवत्यानि bpr¹r⁴.⁵.—देवतोऽसु च m¹krp, देवतोऽसु च f, देवतोऽसु च b, देवतोऽसु हि n, देवतकृषः hdr³.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9^c); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धि^{r3}, इत्येतत्प्रत्यार्धि hdrbfk, एवं प्रत्युः n.—यस्य Am¹r⁵, तस्य b fkr².—75^{ab} is found in hdr³fkr²r⁵n, but is wanting in r¹r⁴r⁶m¹p.

76. and thirty gods^a gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्य bf.—सर्वानिव hm¹r, सर्वानितान् bfp.—देवेः पुरस्कृतः hm¹r, देवेस्य संस्तुतः b fkn (°स्त्वा f).

^a Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotṛ (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूयाङ्गानि m¹, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm¹r³bk, हीचम् fr: होच is the word used in RV. x. 51. 4.—दिवात्मा hdr, बिवात्मा bfk.—The end of the *varga* is here marked by १६ in m¹bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजसं hd, सुगन्धे तेजसं b, सुगन्धं तेजसं (*नत् kr²) fkr².—ज्ञायु hdm¹p, ज्ञायुः bfr, प्रायुः kr², वृयु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशासु hd, केशासु bfr.—नखानि च hm¹rbfk, नखासथा p.—अन्त्राणि hdr, अन्त्रानि fk, अन्त्राणि b.—शिवसास्त्रेव hdm¹r.—*तशर्कराः hdm¹bfr²p, *तशर्कराः r², *तशर्कराः r.

^a Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*^o) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51-53)

विविधा hdm¹, विविध^o fk, विविधं br.

^a Cp. Sarvānukramaṇī: *agnih . . . devaiḥ samavadat uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)^a after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सुते h m¹ r, ऐन्द्रसुते f k p, ऐं सुते b.—तु तां सु ते b k r, तु तां सु ते f, सुतां सु ते b, सुतां सुते d.—81^{cd} and 82^{ab} are not found in A, but in B and m¹ only.

* On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahaṣute*, above, 6r).

B 82. The praise here also appears as of Breath and of Soul^a.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)^b there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च h m¹ r, °देवस्या b, °देवस्यां f k.—द्वितीयेऽयमणसृचः h d r³, द्वितीयेऽयमणो द्वचः r, द्वितीययणो द्वचः m¹, द्वितीये गिरिसां सुतिः f k r², द्वितीये गिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in b f k, not at all in h d.

* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. ^b This pāda (82^d) in B is identical with 102^d in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp. 85^b). यमणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by यं, with the consequent change of न to ण.

18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers^a also (and) should be recited (in that sense) by priests (*ārtvija*)^b. The hymn^c (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमेन्द्रो द्वितीययेष् h m¹ r b f k, प्रथमा त्वैश्वदेव्यापी r¹ r⁴ r⁶.—तत्सोमदेवता h d m¹ r f k, चन्द्रोमदेवता b.—83^b in r¹ r⁴ r⁶ appears as आर्त्विष्यामपरं तु यत्, which is practically identical with 83^d. This indicates that though 83^{cd} does not occur in A (but in B m¹ only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विजं यद् f, आर्त्विजं च यद् k r², आर्त्विजं वा यद् m¹.—उत्तरम् b m¹ f k r².

* The *pitaraḥ* are invoked in x. 57. 5. ^b Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitrīyajñe 'py etad ṛtvigbhir japyam*. ^c *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

यत्कुलामस्य m^1 , पक्ककामस्य fkr^2 , यक्ककामस्य b .—संमोहात्तुसंज्ञस्य fkr^2 , संमोहात्तुसंज्ञस्य b , संमोहात्तु विसंज्ञस्य m^1 .—शत्रुणामिहतस्य m^1 , शत्रुणामिहतस्य b , शत्रुणां इमिहतस्य fkr^2 .—तु b fkr^2 , च m^1 .—This śloka is found in B and m^1 only.

85. Subandhu's life is (here) recalled^a (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamati, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः hm^1r , जीवाधृत्तिं b , जीवाधृत्तिं f , जीवाधृत्तिं k .—सुबन्धोर्वा hm^1b , सुबन्धोर्वा fk , सबन्धोर्वा r .—यदि वा hm^1rb , यद् वा f , पाद वा k .—मनसः सवः m^1r , मनसः सवः $hdbfk$ (°व bfk).—°त्वाको $hdrbfk$, °त्वाकुः $r^1r^4r^6$, °त्वाके m^1 (cp. v. r. 96).—रथप्रोष्ठः br , रथप्रोष्टाः f , रथप्रोष्टाः kr^2 , रथप्रोष्टान् hr^3 , °ष्टान् d .

^a In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramanī: *ikṣvāko rājāsamātiḥ*.

^c Cp. RV. x. 60. 5: *asamatisu rathaprosṭheṣu*.

^d This word belongs to 86; cp. Sarvānukramanī: *perohitāṇs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्वैपदा ये hd , द्वैपदा ने b , द्वैपदान्ये m^1 , द्वैपदान्ये f , द्वैपदान्ये k .—किराताकुली bkr , किराताकुलि f , किराती कुली hdm^1r^2s , कली $r^1r^4r^6r^5$.

^a Cp. Sarvānukramanī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*.

^b On these two names cp. S.B. i. 1. 4¹⁴ and the Sātyāyanaka in M. M., RV.² vol. iv, p. 167, and var. lect., pp. c-cviii.

87. Asamāti made his domestic priests; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधस hm^1r , पुरोवन्ती fk , पुरोवन्तः b .—वरिष्ठी hm^1r , वरिष्ठी fk .—अस्त्रा hdr , युक्ता fk , wanting in b .—गोपायनानमि hdm^1r , गोपायनानां b , गोपायनानां fk .—None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramanī: *māyāvītau śreṣṭhatamau matvā purodadhe*; cp. Śaṅkaraśiṣya, p. 153.

19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायावसाह^{hm¹r}, मायाच योसाह^b, मायात्वयात्वसाह^f, मायात्वयात्वस^k.—
बुबन्धुम्^{hdm¹r^{fk}}, वसुधम्^b.—°भिपिततुः^{h^{dr}b}, भियेवतुः^f, °भियेवतु^k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्नासुम्^{hm¹rb}, स्नसम्^f, स्नम्^k.—आनुष^{m¹r}, आलोष^{h^{dr}3r⁵}, आनुष^{r²},
आनुष^b, अभिनुष^{fk}.—गतासी^{hdm¹r}, आतरि^{bn}, omitted in ^{fk}.

^a Cp. Sarvānukramaṇī: *subandhoḥ prāṇān ācikṣipatuḥ*. ^b 89^{ed} and 90^{ab} are quoted in the Nītimañjarī on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)^a.

जेषुः^{hm¹r}, ययुः^{b^{fk}}.—मनआवतनं तस्य^{b^{fk}(S)}, मनआवर्तनं तस्य^{r²}, मनआवर्त-
यन्तोऽस्य^{hdm¹r}.—अयुः^{hm¹rb}, अयः^{fk}.

^a Cp. Sarvānukramaṇī: *mā . . . svastyayanaṃ japtvā . . yat . . mana-āvartanaṃ jेषुḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)^a.

मेवजार्थं^{hd}, मेवजार्थं^{m¹r} (cp. RV. x. 59. 9: मेवजा).—तच्च^{hdm¹r³r²}, त्वच^r, प्रेति^{b^{fk}} (the *pratika* of RV. x. 59, because 91^{ab} is wanting in these MSS.).

^a Cp. Sarvānukramaṇī: *pra tāri . . . nirṛter apanodanārthaṃ jेषुḥ*.

92. Now the three verses 'Not at all' (*mo ṣu*: x. 59. 4^{ab}) are addressed to Soma, the last (4^a) to Nirṛti^a: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hdm¹r, मो ध्वित्यस्याः bf, मो ह्वित्यस्याः k.—नैर्ध्वंती r, निर्ध्वंती hdr³ bfr².—०नीतिः क्षुतिः परे h, ०नीतिक्षुतिः परे d, ०नीति क्षुतिः परा r, ०नीतिरतः परे bf, ०नीतिरतिः परे k.

* The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska^a thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfk (not at all in hdm¹) thus giving five and a half ślokas to this *varga* (if 91^{ab} is included) and leaving five and a half for the next.

* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमस्य bkr, मस्य f, सोमसु hdm¹.—असि तु क्षुताः hdr³m¹, इति तु क्षुता r, रिषः संक्षुताः b, अस्य संक्षुताः f, अस्य संक्षुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble^a.

वे hdm¹r, ते bfr.—स्वयं hdr, वेष m¹, त्विद् b, (तुष्टुवि) त्विद् f, त्विद् k.

* Cp. Nirukta iv. 21: *rapo rīpam iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas^a 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्वाकुम् hdr, एत्वाकुस् f, ऐत्वाकु k, ऐत्वाकुम् bm¹: cp. the various readings above, vii. 85 and v. 14.

^a Here we have *rgbhiś catasrbhiḥ*, but in vi. 41 *rgbhiś caturbhiḥ*.

97. And their mother^a praised the king with. (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्येति माता च hdr bfk, अगस्त्यस्य स्वसा माता n.—सुतः स bm¹ rs, सुतः स fk, सुतश्च hd.—सत्रीडस् hdr, ब्रीनुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संदष्टः n.

^a Cp. *Ārsānukramanī* x. 24: *svasā agastyasya mātū eṣām*. ^b The following passage (97^{cd}-101) is quoted in Sāyaṇa on RV. x. 60. 7. Parts of it (97-98^{ab}, 99^{cd}-100^{ab}) are also quoted in the *Nīṭumajjari* on RV. x. 60. 12.

98. As among the Atris^a they had also praised Agni with a *dvipadā* hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)^b is the spirit

सृक्तेनाय^a b fkn, सृक्तेनाय r, सृक्तेनैवा^a Am¹.—द्वैपदेन यथाविषु hm¹ rfn(h)s, यदनुषु n, यदनुषु n(m), द्वैपदं यत्तद्विषु r¹ r⁴ r⁶, द्वैपदं यत्तद्विषु b.—अपिरिष्य^a hdm¹, अपिरित्य^a r, अथापिरिष्य^a b fs, अथापिरिषि k.—एतान् rs, एतान् m¹, चैतान् b, चैनाम् fk, देवान् hdr³.—परिष्यसुः s, परावसुः Am¹ r⁶, परित्यसु b, परित्यसून् fkn.—The end of the *varga* is here marked by २० in bfk, not in hdm¹.

^a That is, in RV. v. 24. ^b Cp. Sāyaṇa on RV. x. 60 and his quotation from the *Śātyāyanaka* in M. M., RV.² vol. iv, p. 175.

21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both).^a Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्वाकोर् r¹ r⁴ r⁶ br², सुबन्धोरस्य चैत्वाको fk, सुबन्धोरस्य चैत्वाकोर् s, सुबन्धुरस्य चैत्वाकोर् hdm¹, सुबन्धुरस्य चैत्वाको r.—हितार्थिना hm¹ rs, हितैषिण b, हितैषिणा fk.—प्रदायासुं hm¹ r² r² s, व्यासु b k, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—जीवेत्युक्ता hm¹ rs, जीवं त्यक्ता fkn, जीत्यक्ता b.—च hm¹ r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm¹r, चिदिवं पुनः bfk n.—दृष्टास्ते hdm¹r, श्रेयसि bfr².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the Sarvānukramaṇī, they summoned back his life with stanzas 7-11 : *parābhīḥ subandhor jīvitam āhvaṇan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idaṁ* : x. 61-66). In the second (62) there is praise of the Aṅgirasas.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm¹b (लब्धसंज्ञं S).—इत्यस्यां hm¹r, इत्युभ्यां bfk.—[•]सृशन् hdrk, [•]सृशत् b.—[•]ङ्गिरसां सुतिः hdrb, गिरिसा सुतिः k, [•]ङ्गिरसा सुतिः f (cp. 82).

^a Cp. Sarvānukramaṇī : *taṁ antyayā labdhasaṁjñam āsprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pranūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)^c.

सख्यं चेद्देयं सह कीर्तयन् hdr, दानं च सकां चेद्देयं शाश्वतम् bm¹, दानं च सखा वैवे शाश्वतं f.—सावर्ण्यस्य hm¹fr (= RV. x. 62. 9), सावर्ण्यस्य bk.—103^{ed}-106 are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २१ in bfk, not in hdm¹.

^a Op. v. 164.

^b Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD.

^c The Sarvānukramaṇī has the metronymic form *sāvarṇā*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahim ū su*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौत्यभ्यादृषिः hm¹r, सौत्यभ्यादृषिः bfk (वि° bk).—महीम् पु hm¹bf, महीम् पु d, महिम् पु r, महिम् कृ².

* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11⁵; quoted in AB. i. 9. 8; ASS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svasti naḥ*: 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m¹fr, पथ्यास्वस्ति hd.—आध्वर्यवेषु हि hdm¹r, आध्वर्यवे ऽपि हि b, आध्वर्यवे हि fk.

* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5.

^b According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse.

^c This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujiyu from distress' (*bhujiyum amhasaḥ*: 12) is addressed to the Aśvins^a.

मध्यमा तु m¹, मध्यमा तु hdrfk, मध्यमात् b.

* None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Br̥haspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौत्यापि च r, सौत्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103^{ab} and 103^{ad}.—अयेमां r, इमां hdm¹bfk (one syllable short).—मद्रा hm¹r, वद्रा bfr².—आप्रियः hdm¹bf, आप्रियाः kr², आप्रियः r, (अवापियमच)अप्रियः r¹r⁴r⁶.

* *svastī dṛca* appears to refer to x. 66. 14, 15, as the word *svastī* occurs in both these stanzas, *Vāc* is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svastī* nor *Vāc* occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both

B 108. In the first (hymn) addressed to *Bṛhaspati* (67) *Brahmaṇaspati* (appears) in a hemistich (7^{cd}). In the hymn to the All-gods here (72) *Bṛhaspati* is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmaṇaspati' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*līṅga-vākya*)^a.

These three lines are entirely omitted in hdr; m¹ omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पते b (108^b).—लिङ्गवाक्याङ्गिकारमः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m¹.—The end of the *varga* is here marked by २२ in bfk.

^a That is, in both hemistichs *Bṛhaspati* is praised under the substituted alternative name of *Brahmaṇaspati*. 67. 7^{cd} as well as 72. 2^{ab} begins with *brahmaṇaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Bṛhaspati* praised next (*atha*)^a with a hymn (71)^b.

अमृतं hdm¹r, अजरं bfk.

^a That is, after the one last mentioned, the *Āpri* hymn, in 107.

^b This śloka

is quoted by Śaṅgurusīṣya on RV. x. 71 and by Śāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं hm¹r, °नार्थं bk, जीवितार्थं f.—प्रायेणाच हि hm¹r, °वास्तु b, °वास्तु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhik*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

सवः hm¹r, सव k, सवम् bf.—यथाभिर्निन्द्यते hdm¹r, तथा हि निन्दते^b, तथाहि निन्दते r², तथा हि निन्दते fk.—चग्भिः b, चग्भिः fk, स्त्रग्भिः r, ऋग्भिः hdm¹.—न्याभिर् hm¹rfk, (सूक्ते) नाभिर् b.

112. And how the wise found that (speech) when she was located among the seers^a, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथैताम् bfk, ये चैताम् hm¹r, ये चैनाम् d.—°न्वविन्दन् m¹r, °न्वविन्दन्ते bfk, °न्वविन्दते b, च विन्दते d.—विद्वांसर्षिगतां सतीम् bm¹, विद्वांसर्षिगता सतीम् r², विद्वांसर्षिगता संती f, विद्वांसर्षिगतां सतीम् hdm¹r³, विद्वांस ऋषितां शचीम् r.—यथा च व्यज्रज् f, यथा च व्यम्न b, तथा च ह्यभजद् hdm¹r.—तदचोक्तं m¹r, तदाचोक्तं bfk, तदशक्तं hd.

^a Cp. RV. x. 71. 3: *tām anuvindann ṛṣiṣu praviṣṭām; tām ābhṛtyā vy adadhuk purutrā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm¹r³f, दशम्यां bkr.—त्वचा hm¹r, त्वचा b, तृचा fr²r³.—यज्ञे hm¹r, चैर् f, यज्ञैर् k, ययचैर् b.—The end of the *varga* is here marked by २३ in hm¹bfk, not in d.

24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn: x. 72) Dakṣa^a is praised and also the eight sons of Aditi^b: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga^c.

तु सूर्यते चोक्ताष्टौ hdm¹, तु सूर्यते चोक्ता ऋष्टौ r, तु सूर्यते चाखत्काष्टौ r¹r⁴r⁶, तु सृचात्काष्टौ b, तु सृचात्काष्टौ f.—चैवादिनेः m¹r, चैवादिनेः fk, चैवादिनेः b, चैवादिस् hd, चादितये r¹r⁴r⁶.—मिचोऽशः सूर्योऽर्यमा hdm¹r, मिचः सूर्याश्वांशो र्य b, मिचः सूर्यश्वांशो र्यमा f.

^a The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *aditer dakṣo ajāyata, dakṣād v aditih pari*; and is invoked in the fifth: *aditir hy ajaniṣṭa, dakṣa, yā dūhitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *datvam*. ^b Cp. stanza 8: *aṣṭau putrāso aditer ye jātāḥ*.

^c Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*janiṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*śravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhānataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकेर्वर्गे: hm¹r, सप्तकेर्वपि b, दशकेर्वपि fkr³(r²?): cp. v. 7. vii. 61. — प्रधानतः hm¹r, बुभक्तयः f, द्विभक्तयः kr³(r²?), युवक्तयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sopta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्यवे r, मान्यवेन् b, मान्यवेन् d, मान्यते bfk.—मम व्रते hm¹r, म व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hrdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇi: *mama: prajāpatyo hr̥dyo, vaiśvadevaṃ tu, vivāhārthāśis tv, ānuṣṭubhaṃ tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास आपये Am¹, पराकदास आपेयं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainaṃ, gr̥hapate*; and is thus described in the Anukramaṇi: *ud: aṣṭau, Parāgadāsaḥ*. ^b The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. Ṛgvidhāna iii. 21. 4: *parākadāsaṃ vidhīm*, and iii. 22. 2: *parākadāso dveṣyārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa^a, while the last but one (x. 85. 7) is addressed to Indra and Agni^b. Sāvitrī and Sūryā^c are one and the same wife of Vivasvat,

मैत्रावरुण्यक् तत्रास्मि hdr, मैत्रावरुण्यक् चतुर्थी bm¹, मैत्रावरुण्यचतुर्थी f. — चतुर्थीन्द्राश्वपोत्तमा r, चतुर्थीन्द्राश्वपोत्तमा hd, पंचम्यिन्द्राश्वपोत्तमा m¹, पंचम्यिन्द्री ततः परा bfk.

^a It begins with the pāda: *imāṃ me mitrāvaruṇau*. ^b It begins with the two pādas: *anena brahmaṇagne team, ayaṃ cendro na iḍitah*. This makes the correction of *aindrāṇy* to *aindrāṇy* certain. ^c Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M. M., RV.² vol. iv, p. 27.

120. who is praised as Vṛṣākapyāi and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati = sūrya*).

एषा Am¹, ह्येषा bfk. — विमज्ज्य प्रेति hm¹r, विमज्जावेति fk, विमज्जावेति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyāi at the end of days, she goes down.

उषा: r¹r⁴r⁶fk, उषा hdm¹rb. — पुरोदयात् b (= BD. ii. 9), पुरादया f, पुरोदये hm¹r. — मध्दिने स्थिति hm¹r (= BD. ii. 9), भूत्वा दिनादिषु b, भूत्वा दिनादिषु fk. — भूत्वा वृषा^o hdm¹r, सुता वृषा^o bfk. — *यो च hm¹r, *योति bfk. — दिनंस्त्विव्वगच्छति b, दिना-लोष्वेव गच्छति fr², दिनांश्चैव गच्छति k, दिनालोष्वनुकीर्तिनी hr, *कीर्तिनी dm¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā^a is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

*सूर्यतं^o hm¹bfk, *सूर्यतुं^o r. — सौर्याषाच hd, सौर्याषाच r, सूर्याषाच bm¹, सूर्याषाच fk. — दृगुच्यते hd, दृगुच्यते r, मिहोच्यते bfk. — लृगिमरुच्यते hdm¹r, लषाच्यते b, लषोच्यते f. — औषधि: hd, औषधि: r³, औषध: r, औषध: b, औषध: fk. I have preferred the reading औषधि: because of RV. x. 85. 3: सोमं मन्यते पपिवान् यत्संधिष्व-औषधिम.

^a The Sarvānukramaṇī describes this hymn as *ātmadaitatam*, and Śaṅgurusisya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī*: x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm'k.

* The pāda *sūryāyai bhāva-vṛttam* tu is identical with R̥gvidhāna iii. 22. 3^e, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāh*); cp. Meyer, R̥gvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat*: x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

बुध hdr, omitted in bfk.—सूर्यम् b, सूर्य - - म (वीतरार्चति) fk, सूर्य hdm¹r.—सौर्याचन्द्रमसी b, सूर्याचन्द्रमसी hdm¹rfk (this perhaps represents an original सूर्या-चान्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza: x. 85. 19) the first two verses are addressed to the Sun (19^{ab}), while the following two (19^{cd}) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमो hdm¹r, तु पूर्वो b, तु पूर्वो f.—शीर्षवानो hdm¹b, शीर्षवानो r.—125^{cd} (in addition to the preceding word परौ and the following सूर्याचन्द्रमसी) is omitted in fk.

* Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

अहोरात्रि hdm¹r, अहोरात्रौ bfk²: cp. अहोरात्राविति, Nirukta xii. 1.

* The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*carataḥ*), each separately, to the south and the north ^a.

अश्नुवति hdm¹r, च्युवति b, अश्नुवति f.—लोकान् hdm¹, लोकाञ् r, सर्वं bfk.—पृथक् पृथक् कारतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् चिरतुर् hdm¹r³, पृथक् पृथक् ते चरतु r.

^a This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparaṃ carato māyā . . etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well ^a.

सुवीरयति तानि वा m¹, सुवीरपतितानिव b, सुवीरः पतितानि वा fkr².—सु ईर्यत्वा यात्यिष m¹, सु इरयत्वा यात्यिषु b, सु इयत्वा पात्यिषु fkr².—संदधत् m¹, संवदत् b, स दवत् fk, स वदत् r².—128, 129 are omitted in A, but are found in bfk²m¹.—The end of the *varga* is here marked by र्द in bfk

^a This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *svati* or *svīryati* (*sūryaḥ sarter vā svater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su virayati* and *su īryatva* (condition of one who is to be well instigated)=*su īryati*. With Yāska's *su īryati* cp. his etymology (in Nirukta i. 7) of *nīra* from *virayati* (probably=*vi īryati*).

27. Derivation of Candramas. Contents of RV. x. 85. 20–30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyaniya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) ^a.

चास् द्रमति b, चास् द्रवति fkr², चास् द्र इति m¹ (चास् द्रमति Nirukta xi. 5).—वा चायन् m¹bfk, वा चायन् r².—चायनी द्रमपि वा चायंश्चायनी द्रमुत्युत b (the line from वा चायन् is here repeated), चाचनिद्रमुच्यते m¹, वाचनिद्रमुच्यते f, वाचनिद्रमुच्यते kr². I am doubtful whether I have succeeded in restoring 129^b correctly.—चमेः पूर्वं m¹ (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच्च b, चमे सचे k, चमे घचे fr².—समेतानि r², समेनाति bfk, समेनति m¹.—निर्मिमीत्य चन्द्रमाः m¹, निर्मिमीति न चन्द्रमाः b, निर्मिमीति य चन्द्रमोः fk, निर्मिमीति य चन्द्रमोः r².

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kimsuka flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises Sūryā mounting^a (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

०रोहती h m¹rb, ०राहसी f, ०राहसी k.—चिव h d m¹r, चाच bfk.

^a The fem. from the weak base, *ārohati*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampati*) who have started (*yātau*)^a, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m¹r, यातौ b, यात्वे fkr².

^a I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *ya^o* might easily have become *yau* owing to the influence of the following *tau stau^o*: *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhāṃ prapadyamānām* ('reaching her husband's house'): cp. RV. x. 85. 23: *anṛkṣarā riavaḥ santu panthā yebhiḥ sakhāyo yanti na vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)^b,

वरदानं h d m¹r, रादार्यं f, परदाम b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m¹, तत सिदा f.—विरागस्त्र b m¹d, वर्वरागस्त्र b, निरागस्त्र f k.—विभवे h d m¹r f k, विभगे b.—Between the two pādas of 132, fkr (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध्व इति वाससः ।

तद्युक्तया तथा स्यर्शो निंदते¹ पत्युरेव च । ¹ f, निद्रिते r [निम्बते].

अग्युत्तरा तृतीयस्त्र² ² r, तदीयस्त्र f.

—The end of the *varga* is here marked by २७ in bfk, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyah*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*haraṇa*) by the husband^a.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)^b ; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m¹, दारणं fk, दाषणं b.—प्रतिविध्यति hdm¹r, प्रतिविध्यति bfk.—
०नाशिनी hdkS, ०नाशिनीं m¹r, ०नाशिनी bf.—दृषे मा hdm¹r, दृषेन bk, दृषेने f.

^a In order to keep 132 and 133 separate in translation, I have changed the construction, ' the taking hold, by the husband, of the garment, ' &c.—According to the *Sarvānukramaṇī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsasamsparśamocanyau* (see *Ṣaḍguruśiṣya*). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsasamsparśanindā*.
^b Cp. *Sarvānukramaṇī*: *parā yakṣmanāśini*.

134. But (the stanza) ' Rough is this ' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress^a. And various directions^b are given to her relations

गृधमेतदिति hd, हृधमेतदिति m¹, चिधमतदिति fk, चिधुमतदिति b, अग्रमे यदिति (!) r.—आशस्ते bfr, आशस्ति Am¹.—जातिभिक्षा° hm¹r, जातिभिक्षा° b, स्वानि-
भिक्षा° f, स्वानिभिक्षा° kr².

^a Cp. the text of RV. x. 85. 34 : *sūryāṃ yo brahma vidyāt, sa id vādhyam arhati*.

^b Cp. the text of RV. x. 85. 35 : *āśanam viśanam atho adhivikartanam*.

135. by the woman, who is bound^a. And evolution^b (*bhāvavṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza ' I grasp thy ' (*grbhñāmi te* : 36), as he then takes her hand, prayers for wealth

बद्धा hm¹r, बध fk, वध b.—ते अद्या हसं m¹, त रिवा यो हसं bfr² (हस f).—
गुरुन्नय धनाशियः m¹, गुरुन्नयशियः b, गुरु धनमाशियः r², गुरु धनशियः fk.—135^{cd}
and 136^{ab} are found in bfr²m¹ only.

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp. the words of the text : *sūryāyāḥ patya rūpāṇi*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया m¹, परयास् b fkr².—शीखाशास्ते h d r, शीखाशास्ते m¹, शीखाशास्ते b, शिशि शास्ते f, शिशिःशास्ते kr².—ताभ्यां b, स्वाभ्यां f, ताषां r², ताभ्यः h d m¹ r.—सहैव च h d m¹ r, सहैव च b fkr².

B 137. in the triplet 'Having no evil' (*aghora*- : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā nah* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in b fkr² m¹ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रै, but m¹ fkr² complete it with the corresponding part of 138, viz. प्रेमानाश्च यथा रूपं विशिषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रै)मानेद्रावत्या बृहस्पतेः. The variations of the MSS. are: प्रेमानाश्च रूपं विशिषतः m¹, प्रेमानाश्च यथा रूपं विशिषतः f k (शीखः f), प्रेमानाश्च यथा रूपं विशिषतः r².—प्रेमा^a I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by २८ in b, not in f

^a The emendation *imām*, pratika of 45, and *aindri* seem probable, as Indra is invoked in that stanza.

^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspateh* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 68a) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)^a and with the institutor of the rite (*yājñamānāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगमन्ते h d r, निगम्यन्ते b.—गुणामिह h d r, गुणामिह b.—आर्लिष्या h d m¹ r, आर्लिष्या b.—यजिमानाश्च b, यजमानाश्च m¹ r, यजमानाश्च h d.—This śloka is omitted in f k excepting the end, मानाश्च यथा रूपं विशिषतः, which, in all the MSS. (m¹ fkr²) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m¹ (which has these syllables here also) as well as f k has the plural termination *°mānāh* there.

^a I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yājamānāḥ. The adjective *ārtviṣa* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtviṣya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tūm*) to be the deity or should state that (the stanzas) are addressed to Nārāsaṃsa (*nārāsaṃsī*)^a.

प्रतिकीर्त्यन्ते hdm¹r, परिकीर्त्यन्ते b, कीर्त्यन्ते fkr².—देवतासु ह यामु याः hdm¹r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr².—वदेतां hdm¹rb, वदेतां r²r³, वेदां तां f.—देवतां तामु hdr, देवतां भु b, देव - - - तु fk.—नाराशंसीर् b, नाराशी fk, नराशंसीर् hdm¹r.

^a On Nārāsaṃsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *ratibhī āsīd anudeyi nārāsaṃsī nyocanī*.

140. And they declare that these stanzas addressed to Uṣas^a form as a whole (*survathā*) a (hymn) concerned with evolution (*bhāvavṛtta*)^b; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

औषसीः b, औषसाः f, उषस्यः hm¹r, उषस्याः d.—सर्वथा चैता hdr, सर्वथा चैवाम¹, सर्व एवेता bf.—भाववृत्तं hfr, °वत्तं h, °वत्तं d.—प्रचक्षते hdm¹r, निगद्यते bf.—पाद-क्षिवाच r, पादाक्षिवाच hdm¹.—The whole of 140 is omitted in k, and 140^cd in bf.

^a Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

^b The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyai bhāvavṛttam*).

^c This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35^c: cp. above, 135, note ^b.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra^a and Prajāpati: 'Indra is superior to all'^b.

असी हि hdm¹bf, असी तु r.—वृषा hdm¹r, वृषः bf.—141^ab is wanting in k.

^a Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Op. Max Müller, RV.² vol. iv, p. 27 (var. lect. on RV. x. 86). ^b The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*ṛakṣohanam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m¹, ०दि चापेयं r^{1.4.6}, ०दिरापेयं bfk.—वैश्वानरं च hdm¹r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्र r, तथिद्रात् f, तथिन्द्रात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषमुक्तं hm¹r, पौरुषं मुक्तं bkr² (पौरुषं S).—च अन्वया r, चान्वया hdbfk.—धीरुषस्य bfk, पुरुषस्य hm¹r.—अमजत् r, अमजत् hdm¹, अमजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्रां b, ऐन्द्रां f, ऐतां k, एतां r², अस्यां hm¹r.—सोमोऽच hm¹r³bkr², सोमसु r.—144^c = i. 19^a; i. 98^a; v. 172^a (cp. Nirukta xi. 5).—144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच सुतः सोमो निपातभाक् ।

^a I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramaṇī, which makes the express statement: *pañcamy aindrāsomī*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhāḥ*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m¹.—ऐन्द्रेषु हि निपातोऽच Am¹, ऐन्द्रो ह्येव निपा-
तस्तु bfr.

* Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm¹r, प्रेति याव्यं वदुत्तरम् b, प्रेति याकूतदुत्तरम् f.—तथा-
वृद्धस्तु hm¹r, तथार्युहिस्तु b, तन्नाहुदिसे f.

B 147. and with the two stanzas 'Forth this to Duḥsima' (*prā tad duḥsime* : x. 93. 14, 15) he (the seer) lauds the gift of kings^a.

^b Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only.—अप्सरासूर्वशी पुरा hm¹r, अप्सरा उर्वशी परा b, अशरा उवशी परा f.—The end of the *varya* is here marked by ३० in hbfk, and by ३० in m¹, not at all in d.

* There is no reference to this *dānastuti* in the *Sarvānukramaṇī*. ^b The following passage (147^{cd}-153) is quoted by M. M., RV.² vol. iv, p. 31; cp. Śaḍgurusigya's version, pp. 155-158, quoted by Sāyaṇa in his introduction to RV. x. 95; Sāyaṇa also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's^a (*paītāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra^b,

संवासम् hm¹r, संवादम् bfr¹r⁴r⁶.—असुयन् hm¹r, अनिहन् b, अनीहन् fk.—
इन्द्रवश्यापि तस्य तु hm¹r, स्त्रिह्वर्चापि r¹r²r⁴r⁶, इन्द्रव्योषिताणि तु b, इन्द्रव्योषि-
तानि तु fk.

^a Cp. *Vedische Studien*, vol. i, p. 256, note ².

^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं m¹r, ०र्थे hd, स तयोस्तु विभागार्थं r¹r⁴r⁶, स तयोर्विप्रयोगार्थं bfk.—भिन्वि r, भिंदि m¹, भिद r³, भिदि hd, भिध्व b, भिषि fk.—तयोर् l^r3bfk, (भिध्व) नयोर् r.—वञ्च hr, वञ्च fk, चञ्च b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित् b, भिंदति hdm¹, भिदति r, भेदी fk.—समायया b, ज्वायया fk, (०ति) मायया m¹r, omitted in hd.—०हीनस्तु hm¹r, ०हीनः सः b, ०हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*āśi-rūpām*)^a Urvaśī, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिरूपामिवोर्वशीम् bdm¹r, अभिरूपामयोर्वशीम् bfk (अधि^० r).—अभिरूपामिः hdr, अभिरूपा b, चाभिरूपाभिर् f.—पञ्चभिः पार्श्वतो वृताम् hm¹r, वृतां चतसृभिः स्वतः b, वृतां (वृत्तं f) चतसृभिः स्वतः fk, ०भिः स्वतः r².

^a In the light of the older form of the story in the S.B. it seems probable that the original reading in both cases was *āśi-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहोति hd, तामाह पुनरेहोति r, तामुपाह्वयतः प्रीत्या bfk, पुनराह्वयत प्रीत्या m¹. Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहोति नेति सा स्वप्नवीमृषम् ।
तामुपाह्वयत प्रीत्या दुःखात्सा स्वप्नवीमृषम् ॥

—स्वयावेह hdr, स्वया ह्येह m¹, तवेहाय b, तवेहाय f, तं वेहाय k.—मां पुनः hm¹r, मां नृप b, मां नृपा fk.—The end of the *varga* is here marked by ३९ in hbfk, not in m¹d.

32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yaska^c considers a dialogue, but Śaunaka a story,

चाखातम् bkr, चाखातम् Am¹.

^a Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mīrā kṛṇavā-vahai na*. ^c This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhiṣaj^a is applicable to the cure of consumption (*yakṣma*).

औषधीस्रवः m¹r, औषधीस्रव b, तुधधीस्रव f, औषधीस्रवः hd (औषधिस्रुतिः S).—मिषजस्वेतद् m¹, मिषजस्वेतद् b, मिषजस्वेतद् fk.—154^d is wanting in hdr, but is found in bfm¹ (and probably in Mitra's B MSS., though he has no note).

^a Cp. Ārṣānukramaṇī x. 45: *yā oṣadhis tu sūktasya ṛṣir ātharvaṇo bhiṣaj*; see also Sarvānukramaṇī.

155. ^a Now Devāpi, son of Rṣiṣeṇa, and Śaṃtanu of the race of Kuru were two brothers^b, princes among the Kurus.

०षेणु hm¹r, ०षेणु b, ०षेणो हि f, ०षेणे हि k.—कीरव्यसेव hm¹r, कीरव्यसेव b, कनीयासेव fkr².—धातरी bkr²r⁵pn Nirukta, भारती Am¹f.

^a The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaṅguruṣiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7^{ab}, in the Nītimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. ^b As the present passage is clearly based on Nirukta ii. 10 and *bhrātara* occurs there, I have preferred this reading to *bhārata*.

156. Now the elder of these two was Devāpi, and the younger Śaṃtanu; but the (former) prince, the son of Rṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चिब hm¹rp, यवीयांश्चिब b, वीर्यवांश्च च fk.—तु आष्टिषेणसुतो rp, तु आष्टि-
षेणसुतो hdr³m¹, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन कन्दयामासुः प्रजाः hm¹rp. कन्दयेयुस्तत्तु राज्यं r¹r⁴r⁶, अवहन् प्रजासं
तं तु राज्ये bf, अवहन् न प्रजासं तु राज्ये k, पर्यवहन् प्रजासं तु n.—गते गुरौ h, गते
गुरौ m¹pd, गुरौ गते bfk, गुरौ मृते u.—स मुहूर्तमिव m¹rbfkpn, मुहूर्तमिव स h, सा
d.—प्रत्यभाषत hrb'k, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in
bfk, not in hd.—The last *pāda* is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śaṃtanu be your ruler.' Assenting to this, his subjects anointed Śaṃtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm¹rfk, अभिषिक्ते तु कौरव्ये b.—तस्मिन्नाद्रे शतं समाः hm¹rb, राज्यं द्वादश वै समा fl., राज्यं द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n. राज्यं तद्वाद्वासीः समाः n(m), राज्यं द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्यं द्वादश to राज्यं शतं.

3. Śaṃtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty^a.

^a That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands^a, Devāpi replied :

विनं राज्येन hm¹rp, विनं राज्ये च bfk, विव राज्यं च r¹r⁴r⁶.—प्रहं तु प्राज्ञलिखितम् r³fk, प्रवयं प्राज्ञलिखितम् r⁷, प्रहं तु प्राज्ञलिं खितम् b, प्रहं प्राज्ञलिसंखितम् hdr, प्रवयु प्राज्ञलिः खितः r¹r⁴r⁶.

^a Cp. above, v. 76 : *sthitoā prahvaḥ kṛtāñjalīḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by q in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śaṃtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm¹r, स कौरवः bfkpn,—स वास चके hm¹rp, सवार सोऽस्य bfk¹n.

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, to' (*brhaspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीत्युग्मिर् bfrn, प्रतीकस्मिर् p, प्रतीत्येतद् Am¹.—चैव hdr¹r⁶m¹bfrn, चैव r.—बोधिते m¹fr, बाधिते k, बोधितो b.—7^{cd} and 8^{ab} are found in B and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Brhaspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Brhaspati. ^c Sieg would read *bodhito*, agreeing with the subject (Brhaspati) in 8^{ab}: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,

then he (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आखे br, अखे (ति) fkr², अखे m¹.—द्युमतीं m¹, क्रमतिं b, द्युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, देवीं fkp.—च सः hm¹rp, तु सः bfk.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfk.—अग्निं च hdr, अग्निं तु bfk.

10. 'O Indra, stand fast' (*indra dṛhya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfk.—प्रकाशनेषां Am¹bfr², प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a Sarvānukramaṇī: *ṛtvikstutir vā*; the option, according to Śaṅguruśiṅga, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devātānukramaṇī states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākatāyana^a considers a narrative hymn: Yāska^b (thinks) that, it is addressed to the Mallet (*dru-ghana*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु Am¹, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं प्रति सूक्तं r², सेतिहासं प्रति सूक्तं r⁷.—याक्खो द्रौघणम् hdm¹, याक्खेन्द्रौ घनम् (!) r, घणम् r⁴r⁶, वाक्खो द्रौघणम् b, वाक्खो द्रौघणम् f, वाक्खो द्रौघणम् kr² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *druḡhaṇo drunayo ḡhaṇas : tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a.

आजावनेन hmr¹r, आजावने तु fkr², आजीवनं तु r⁷.—भार्म्यश्च SNir., भार्म्यश्च hdm¹, भार्म्यश्च r, भार्म्यश्च f, भार्म्यश्च kr², भार्म्यश्च b, भार्म्यश्च r⁷.—युधमं r¹r⁴bkr²Nir., अयमं hdm¹r (cp. अयमेण S).—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एवं fk, युक्ता चिन्द्रं m¹, युक्ता चिन्द्रं hd.

^a Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir ṛṣabhaṃ ca druḡhaṇam ca yuktva saṃgrāme vyavahṛtyaājim jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇi and Ṣaḍguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuḥ*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīṣām*: 12)^a the goddess Apvā is praised.

युध्यन् r, युध्य b, यद्य f, यदा k, यस्य m¹.—जयं kr, जय f, जयत् b.—ऐन्द्रोऽप्रति-रथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं bfk.—अघादेवो r, अघा देवो स्व hdm¹, अपा देव्य b, अया देव्य f, अया दिव्य k, (उपान्त्या) अप्वादेवो S.—13^{ab} is found in B and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇi and Ṣaḍguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^c, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी बार्हस्पत्या bm^1r (= S), चतुर्थी बार्हस्पत्या fk .—आवलप्रसहामिति r , नाकुलेत्यसहामिति b , नाकुलेत्यसहामिति f , नाकुले प्रसहामि च m^1 .— 14^{ab} is found in B and m^1 only.— दृचे तु मरुतः h_1^3 दृचेति मरुतः m^1 , दृचेति मारुतः d , दृचे च मरुतः r , दृचक्षु मारुतः $fk r^2$, दाचक्षु मारुतः b .— प्रति ब्रह्मेति hdm^1 , प्रति शर्वेति r , प्रीतेत्यिद्री वै b , प्रीतेत्यिद्री वै fk .— ब्रह्म यत्परम bf , ब्रह्म वै परम k , परमं तु यत् hm^1r .

^a That 14^{ab} is original is indicated by the recurrence of the words *caturthī bārhaspatyā* in the *Sarvānukramaṇī*. ^b This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the *Anukramaṇī* of the Kashmir collection: *brahma; daśa; vānadevyo nakulas; saurī, gharmastutiḥ, bārhaspatyā, sāvitrī (aṣṭir): gharmaparā etās; sauryas cūndīmasasyaś ca śeṣā, jagatyāh*. The first stanza: *brahma jejñāṇaṁ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of Br̥haspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14⁶. There can be little doubt that the *pratika mahān* is the original of the corruptions in the MSS. ^c By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the *Sarvānukramaṇī* as *antyā[aindrī] mārūti vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)^a, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)^b, Savitr̥, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*)^c.

तवानिर्दत्तभूक्तादावुगेका hm^1r , तवानिर्दत्तवैश्वदेत्युगेका b , तवानिर्दत्तवैश्वदेत्युगेका f .— धर्मपराश्च r , धर्मपराश्च $fk r^2$, धर्मं परा च m^1 , धर्मं पराश्च hdb .— अभीति या hdb , अभीतयः fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

^a In AB. i. 19. 1 *brahma* in this mantra is explained as Br̥haspati. This stanza = AV. iv. 1. 1. The second stanza (*ityaṁ vai pitre*) is described in the *Anukramaṇī* of the khila collection as *gharmastutiḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14⁶) has already been stated to be addressed to Br̥haspati and is so described in the khila *Anukramaṇī*. ^b This stanza (*abhi tyāṁ devaṁ savitāram*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the *aṣṭi* metre and is referred to in SB. xiii. v. 1¹¹ as an *atichandas* verse. ^c This agrees with the statement of the *Anukramaṇī* (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāṃsa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together^a.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka^b praised Indra.

सूक्तशेषस्य hm¹r, शेषस्य bfk.—सूर्याचन्द्रमसौ सह hm¹r, सूर्याचन्द्रमसौ सुतिः bfk.

^a With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *R̥gvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

^b On Aṣṭaka cp. Śaḍguruśiṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, Glorious One?' (*kadā vasa* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)^b.

कौत्सः hm¹r, चौत्सः fk, कौत्सं b.—कदा वसोः hm¹r, कदा वसोत् bfk.—सुमि-
चक्षिव नाम स्याद् hdm¹r¹r⁴r⁶, सुमिच इति नामास्य bfk.—इतरत्यदम् bfk, ०रं पदम्
hdm¹r (cp. ii. 73).

^a As to Durmitra cp. Śaḍguruśiṣya on RV. x. 105, and Oertel, *The Jaiminiya version of the Dirghajihvi Legend*, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229.

^b Cp. Sarvānukramaṇi : *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāṃsa Kāśyapa^a, being desirous of offspring, in days of old performed rites ; for this most excellent of sages had not obtained any children.

प्रजाः काञ्चित् hdm¹r, प्रजां वै स bf, प्र वै स k.

^a It is somewhat strange that Yāska in Nirukta xii. 40, on RV. x. 106, should have the identical words, *bhūtāṃsaḥ kāśyapa āśvinam*, which are used in the Sarvānukramaṇi to describe that hymn. This looks as if some sort of Anukramaṇi had already existed in Yāska's time.

19. His wife said to Bhūtāṃsa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

रक्षि hdm¹fk, रक्षि b, रक्षि r.—द्वय सुहि hdm¹b, द्वयसु हि r, द्वय सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययु हdr, ०यंयु bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तान्य-
वेद्याथ तच्चक्रे hm¹r, आतान्यवेद्य संचक्रे fkr², आतान्यवेद्य संचक्रे b.—The end of the
varga is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse^a (*pada*).

भावाद hm¹rfk, भावद् b.—न ह्य° hm¹rb, न त्व° fk.—प्रागन्याद् f, प्रागन्ये k,
प्रागन्या b, प्रायेणाच hm¹r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm¹r.

^a Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekalinga*).

22. Now with the hymn here following, 'There has appeared' (*āvīr abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm¹r, अभितुष्टाव bfk.—प्राजापत्याय hm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)^a.

दक्षिणानां च hm¹r, दक्षिणानां हि bfk.

^a That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣiṇām taddātīṇ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm¹r, सिन्धुपारनिवासिनः b fkr².—व्यगृहंस fkr, व्यगृहंस b, निगृहंस hdm¹, निगृहंस r¹r⁴r⁶.

^a Cp. Sarvānukramaṇī: paṇibhir asarair nigūhā gāh.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापश्चद् fkm¹r, ताथ पश्च b, तथा पश्चाद् hd.—दूत्येऽथ hdm¹r³fkr², दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm¹.

^a Cp. Sarvānukramaṇī: anveṣṭuṃ saramāṃ devaśaṇīm indreṇa prahītām.

6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) ‘What?’ (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas^a, (saying) ‘Whence (do you come)? To whom do you belong, fair one? Or what is your business here?’

किमित्यचायुजामिसां m¹fi, किमित्यचामिसां hd, किमन्यचायुतामिसा b.—पणयो ऽसुराः hm¹r, पणयः सह bfk.

^a Cp. Sarvānukramaṇī: ayugbhīḥ paṇayo mitriyantaḥ procuḥ.

27. Then Saramā addressed them: ‘I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.’

अथाव्रवीत्तां hdm¹, अन्तां r, तानव्रवीत्तु b, सागव्रवीत्तु fkr.—दूत्येन्द्रो विचराम्यहम् hm¹r, दूतीन्द्रस्य चराम्यहम् bf (cp. RV. x. 108. 2: इन्द्रस्य दूतिर् . . चरामि).—व्रजं चा° hdm¹fk, व्रजाश्चा° r.—न्विष्यन्ती hm¹r, न्विक्न्ती bfk.—गाश्चैवेन्द्रस्य पृक्तः f, गावैवेन्द्रस्य पवति k, गाश्च तैन्द्रस्य पृक्तः b, चैन्द्रोर्गाश्चैव पृक्ताः hdm¹, ऐन्द्रोर्गाश्चैव पृक्ति r.

28. On learning that she was the messenger of Indra, the wicked demons said: ‘Do not depart^a, Saramā; be our sister here^b.

दूतीं ताम् hdm¹r, तां दूतीम् bfk.

^a With the words *mā gās tvam*, cp. iv. 73: *māḥpāgās tvam*. ^b Cp. Oldenberg’s remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97–103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28^{cd} and 29^a is based on RV. x. 108. 9 : *svasāraṃ tvā kṛnavai, mā punar gā, apa te gavāṃ subhage bhajāma*.

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, जवां b, गनवां fk.—माहिता ह m¹, मोहिता ह fk, मोहिताहे b.—29^{ab} is found in bfk m¹, not hdr.—सूक्तस्यास्यान्यया चर्चा b, सूक्तस्यान्यया चर्चा fk, सूक्तस्य चान्यया चर्चा hm¹r, सूक्तस्यान्यपदार्था r¹r⁴r⁶.—युग्माभिस्त्वेव hm¹r, अभिस्त्वेव bf, अभिस्त्वेव k.

^a Cp. Sarvānukramaṇi: *sā tān yugmāntyābhīr . . pratyācaṣṭe*.

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिबेयं hm¹r bf, पिबामि r¹r⁴r⁶.—तु पयस् hm¹r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ६ in b, by १६ in fk, not at all in hdm¹.

^a Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense = 'which you have hidden over there.'

7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः hm¹rb, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं bm¹, पयः hdr³, वरं r, परं bfk.—संवन्नं hdm¹b, सं वचनं fk.—ततः hm¹r, च यत् bfk.—32^{ab} is repeated in b.—विस्ताराम hm¹r, विस्तीर्णाम bfk.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्जयम् hdb, च दुर्जयम् r.—^०इय hm¹r, ^०होऽय bfk.

^a That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm¹r, असुरस्य bfk.—तु Am¹, हि B.—कुडः b, कुड hdm¹r, कुडं fk.

35. went, trembling with fear, back again to the Paṇis. The Lord of bay Steeds^a (Indra) on his car, by the track which followed her steps^b,

सा मयोद्विपा hm¹r, च मयाद्विपा fk, भावयाद्विपा b.—पदानुसारिपद्वत्या hdm¹, पयसस्तस्य तद्वाच्या fkb, पयसस्तस्य पद्वत्या r.—हरिवाहनः hm¹r, सुखमञ्जसा fk, सुखमञ्जसा b.—The end of the *varga* is here marked by ७ in b, not in hdm¹fk.

^a Or, according to B, 'easily and quickly.'

^b Or, according to B, 'by her vomiting of the milk,' which made a track.

8. Deities of RV. x. 109-120.

36. went and smote the Paṇis and brought back the cows.

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

अघान च पयोनि hm¹rb, अघान पायीन्सांस fkb.—गाय ताः hdr, ताय गाः bfk.—^०देवं तु hm¹r, ^०देवं स्यात् br², ^०देवं स्या fkb.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया जुह्वर्जगौ m¹bfkr² (जुह्वर्ज^० r²).

^a This is the reading of B; cp. Ārṣānukramaṇī: *te 'vadann itī sūktasya brahmajāyā juhūr muniḥ*. A's reading of the last pāda (37^{ab} being here omitted) means: '(then come) also the Āprī stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37^{ab}.

B 37, 38. After it follows the Āprī hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Paṇis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think^a that here are praised

37. वामदधि^३ b, वामदधि fkr^२, वामदधि: m^१.—ॐो वाग्नी^० m^१, ॐो वाग्नी^० b, ॐो वाग्नी^० f, ॐावाग्नी^० kr^२.—37^{a b} is found in b fkr^२ m^१, not in hdr.—युगपदि व्रजन्तं तं hm^१r, व्रजन्तं युगपत्सर्वे fkr^२, व्रजन्तं युगपत्सर्वे b.—वेरूपा अथयस्त्रिभिः hdm^१, वेरूपा अथयस्त्रयः r, वेरूपासं त्रिभिः परे: fkr^२.

38. मनीषिणः b fkr^२, विगीषिणं hdm^१r.—सुतान् hdr, सुतं b, सुवं fk.

* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ*: x. 115) which is addressed to Agni.

जगादर्षिर् hm^१r, ददर्षिर् bfk.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नमियम् fk, राक्षोघ्नमियम् b, रक्षोघ्नमियम् hm^१r (आमियं राक्षोघ्नम् S), आमियं तु परं ततः r^१r^४r^६.—लाबम् s, लाचम् bfk, लवम् hd, तावद् r.—आप्याः r, आप्या hdm^१, आया f, दाया k, आष b.—षव्यां m^१b fkr, षव्या h.—निपातिताः hm^१r, च संसुता b, च संसुतः fkr^२.—The end of the *varga* is here marked by ८ in bfk, not in m^१.

* 40^o is quoted by Śaḍguruśiṣya on RV. x. 119; cp. Ārṣānukramaṇī x. 53^{cd} also quoted by Śaḍguruśiṣya, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṁ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संस्तवः hm^१r^३b fkr^२, संस्तुतिः r.—वरुणेन्द्राग्निसोमानाम् hm^१r bfk, सोमापिवरुणानां तु r^१r^४r^६.—इमं न hm^१r, त्विमं तु fk, त्विमं तु b.

* Cp. Sarvānukramaṇī: *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc}).

चतस्रस्त्वच hm¹r, चतस्र इति bfk.—सोमसु hm¹r, सोमस्य fk, सौम्यस्य b.—षष्वा च hm¹r, षष्वां तु bfk.—नवम्या hm¹r³, नवम्यां bfk^r², नवम्याम् r.

^a According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇi, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (aham: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m¹br, तिस्र fk, तच्च hdr³.—ऐन्द्रमेवोत्तमं पदम् hdm¹, इन्द्रमेवोत्तमं पदम् r, इन्द्रमेवोत्तमो अगौ bfk^r³(r²?).

^a The Sarvānukramaṇi makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭā yathānīpātām*.

^b According to the Sarvānukramaṇi the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)^a. The following hymn is to Rātri (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)^b is a benediction. But that which follows,

रात्र्याः hm¹r, रात्रं bfk.—वैद्युतं hdr, वैद्युकं b, वैद्युते fk.—आशीर्वादः bfk, त्वाशीर्वादः hm¹r.—यत् hm¹ bfk^r², तत् r.

^a According to the Sarvānukramaṇi this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact.

^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmin devavilāye*. The second consists of four stanzas, beginning *ā rātri pāṛthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇi with the words: *yām: catvāriṃśat, pratyah-kṛtyā-nāśanam, āśiḥ; pañktyantam*. It is mentioned by its pratika *yām kalpayanti* in Rgvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauṣika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, Rgvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayah*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat* : x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नतिं k. — कृत्वा^a m¹r, कृत्वां hd, कृत्वा bfk. — नाशयन्नात्मनः hdm¹r, दैवतमुच्यते bfk. — नासयत् hdr, नासेयत् f, नासय b, नेति यत् r¹r⁴r⁶, नाशयत् k. — The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a The same description, *kṛtyānāśanam*, in the Anukramaṇī of the khila collection. In AV. Pariśiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratiharaṇāni*. ^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramaṇī as *āyusyam* : *data* ; *dākṣāyanāḥ* . . . *hiranyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note ¹. This khila is also mentioned in the R̥gvidhāna iv. 9. 1 : *āyusyam āyurarcasyam sūktam dākṣāyanaḥ*; cp. Meyer, p. xxiii. ^c The expression used in the khila Anukramaṇī, *hiranyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvaṛtta*); also the next^a, 'The sacrifice which' (*yo yajñah* : x. 130). 'Away' (*apa* : x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas : 4, 5) are traditionally held to be addressed to the Aśvins.

सुति hdm¹r, च या bfk².

^a Cp. R̥gvidhāna iv. 9. 2 : *bhāvaṛtte pare sūkte*.

47. 'The sacrificer' (*yjānam* : x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

भूमिश्च hm¹r, पूषा च bfk². — अग्निमी चोत्तरे ततः Am¹, अग्निना उत्तरेण तु bfk².

48. 'Forth, well' (*pro su* : x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minṁmasi* : x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe* : x. 135) the celestial Yama is praised.

प्रो व्हेद् hbf, प्रो व्हेद् m¹r.—‘देव्यक् तु hm¹r, ‘देव्यक्सात् b, ‘देव्यक्सात् fk.—
बुस्थानः m¹, बुस्थान hdbf, स्थाने kr.

* The Sarvānukramaṇī has no statement about this stanza.

49. The hymn ‘The Hairy One (bears) Agni’ (*keśy agnim* : x. 136) is addressed to the Hairy Ones^a; in that which follows, ‘And, O Gods’ (*uta devāḥ* : x. 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यां r, केश्यां hd, केश्यां b, केश्यां f.—केशिन् bfk, केशिनः hdm¹r (केशिन् S).—उत bf, उद् k, ह्युत hdr, युत m¹.—देवानामच चावा स्याद् A, स्याद्या तच देवानां B.—वातदेवस्युचः परः B, वायव्यस्युच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

* The reading *keśināḥ* would mean, ‘is addressed to the Hairy One’; but as the Sarvānukramaṇī has *kaiśinam* and Sāyaṇa (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśinam* as referring to the ‘Three Hairy Ones’ (cp. above, i. 95).
^b The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza ‘May they protect’ (*trāyantām* : x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

‘देव्यक् तु hdr, ‘देव्यक् m¹, ‘देव्यक् स्याच् b, ‘देव्यस्या (स्थेष्) f.—‘देवतः hm¹b, ‘देवतः r, ‘देवत fk.—परः hm¹r, सृतः br², सृतः fk.—स्यादेतद् hr³m¹, स्यादे तद् r, सूक्तं स्याद् bf.—विश्वमेषज्यं hdbf, विमेषज्यं fk, विश्वमेषज्यं m¹.—रपसो वा विनाशन्म hm¹r, रपसश्चापनोदन्म् bfr².—The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm¹.

11. The khila ‘Bhūmih.’ Deities of RV. x. 138-142.

51. The following hymn, ‘The Earth’ (*bhūmih*)^a, is addressed to Lākṣā^b. The next hymn, ‘Of thee’ (*tava* : x. 138), is addressed to Indra. In the (hymn) ‘Sun-rayed’ (*sūryaraśmiḥ* : x. 139) the first triplet (1-3) is addressed to Savitṛ.

बाचं bfk, बाचा hdm¹r.—त्वस्नि hm¹r, त्वस् b, त्वस्या fk.

^a This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. ^b *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya^b.

परोक्षु hm¹r, परोक्षं तु bkr².—वेष् hm¹r, वेव b, वैव fkr².

^a That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)^b,

प्रकीर्तिता: bkr, तु कीर्तिता: m¹.—तवे त्वमे bkr, तवत्वमे m¹.—यत्परम् m¹f, तत्परम् b, यत्परम् kr.—This śloka is found in B and m¹ only.

^a That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a^b); but this is the only position in which it might be genuine.

^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vaiśvadevaṃ ca*, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally^b.

च अयम् m¹r, चायम् hd, वायम् b, (वेष्टदे)वायं fk.—तु दृचा: m¹r, तु दृचा: r³, उवृचा: hd, तु यवृचा: b, तु यष्टचा: f (दृचा: S).—अपिम् r, पिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

^a If 53^c^d is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *raiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. ^b That is, each with a couplet. Cp. Sarvānukramaṇi: *ayam: aṣṭau; dvycāḥ śārīgāḥ . . . āgneyam*; and see Śaḍguruśiṣya's explanation of *dvycas* as 'seer of two stanzas.'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit: x. 143*) is addressed to the Aśvins. 'This' (*ayam: x. 144*), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khaṇāmi: x. 145*), the hymn which Indrāṇi herself sang,

ततः परम् hm¹r, अतः परम् hfk.—यत्स्वयम् bm¹r, चत्स्वयम् hdfk.

56. they declare to be an esoteric (*aupaniṣada*) evolutionary (*bhāvavṛtta*)^a hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāthā*^b with its extended leaves^c.

सूक्तं hm¹r, षट्कं fk, षट्कं b.—प्रब्रूयते hm¹r, ब्रूयति तु bfk.—उत्तानपर्णी पाठा तु m¹, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठा तु fkr².—महीषधिम् bkr², महीषधिं f, महीषधीम् m¹.—56^{cd} is found in B and m¹ only.

^a Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramaṇi has no reference to this, but speaks of the hymn as *upaniṣat* (Śaḍguruśiṣya: *upaniṣat-samjñam*).

^b As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV ii. 27. 4; and this was perhaps the original form here.

^c The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a.

'O Aranyāni' (*aranyāni: x. 146*) is (in) praise of Aranyāni. The next two (beginning) 'Faith' (*śrat: x. 147, 148*) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी fk, पतिसंवन्नी r², पतिं संवन्नी m¹.—स्वन्वान्या: b, स्वन्वान्या: fk, त्वं पाथ्या: r², त्वं यान्या m¹.—सपत्न्यपनोदिकाम m¹b, सपत्न्यपनोदिकाम fr², सपत्न्यपनोदिकाम k.—अदुत्तरे b, अदुत्तरे d, तदुत्तरे m¹r, सुदुत्तरे bfk.

^a The Sarvānukramaṇi has *sapatnibādhanam*, with which expression cp. Rgvidhāna iv. 12. 3: *sapatnīm bādhatē tena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamidhāś cit śam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayaḥ* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)^a.

मेधासूक्तमतः परम् b f k r, मेधां मेधीतरं तु यत् h d m¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Rgvidhāna, iv. 14. 1, by the name of *medhā-sūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr ctu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आपयेयामासुरित्वाच् h d m¹ r, आपियं त्वासुरित्ते k, अपि त्वासुरित्ते b f. — ह्यश्च MSS. and r. — प्रचक्षते h m¹ r, वदन्ति तु b f k r². — 59^d = 56^b. — The end of the *verse* is here marked by १२ in b f k, not in h d m¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying Anukramanī: *ā sūs : sapta : ātharvaṇas subhṣejajāḥ ; āgneyam ; prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, samkṛtir, abhikṛtir, utkṛtayajāḥ [utkṛtiḥ]*. The RV. Prātiśākhya remarks (xvi. 25) that these seven metres are found, not in the RV., but only in Subhṣejaja (explained by Uvaṣa as the name of a seer). On this Weber, Indische Studien, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The Gopatha Brāhmaṇa, v. 23, refers to these seven metres as *subhṣejaja*, 'derived from Subhṣejaja,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr ctu parā-vedīteḥ*) and the Anukramanī (*ā sūs*) have ū, which appears as u in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) Brahmana-spati is praised either as the chief deity or incidentally;

तच्च hm¹r, चच fk, वव b.—इति द्वे hdr, इति तु द्वे m¹, इति त्र्ये bfk.—Before 60, bfk m¹r insert the following śloka :

शौनको वैश्वदेवं तु मन्यते शाकटायनः ।

सुक्तेऽस्मिन्देवतास्त्रि एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53^{a b}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{a b} in several, if not all, the B MSS. With the first line cp. viii. 11^{c d}.

^a The Sarvānukramaṇī has the same expression, *alakṣmighnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanūrtam*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रं चैव hdm¹r, इन्द्रं चैव bfk.—चाग्निं hdr, त्वग्निं bfk².

62. Indra ^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character ^b.

प्राधान्यतस्त्वच hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह सुतः hm¹r, च संसृतः bfk.—महस्त्रिंश hdbk, महस्त्रिंश r.

^a The Sarvānukramaṇī simply describes x. 157 as *vatsadevam* without any reference to Indra. ^b This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m¹, सौर्यं स्याद् b, सौर्यं स्या fk.—यत्वेतद् m¹r, यत्वेतद् hfb, यत्वेतद् k.—स्वान्गुणांस् m¹r, स्वां गुं hd, स्वगुणां bfk.—तच्च hfb, त्वच r.—च शंसति hm¹bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bf¹, not in hd m¹.

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's ^a is spoken of as destroying 'royal consumption' (*rāja-yakṣma*) ^b.

भेषजं hm¹r, भेषजं fk, omitted in b.—राजयक्ष्महणं m¹, °हणं hdbfkr.

^a The seer of this hymn is stated by the *Ārṣānukramaṇī* and the *Sarvānukramaṇī* to be Prājāpatya Yakṣmanāsana. ^b The hymn is described in the *Sarvānukramaṇī* as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

लिङ्गोक्तदेवतम् hm¹rbs, °देवतम् fk.—राजोघ्रापेयमित्युक्तं f, राजोघ्रायमित्युक्तं b, रजोघ्रापेयमित्युक्तं hm¹r³r²k (cp. v.r. on viii. 40), गर्भसंस्तवसंयुक्तं r.—यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v.r. on viii. 63).—°ह्येति तु hm¹r, °ह्येति च bk, °ह्येति च f.

^a 65^{ab} is quoted by Śaṅguruśiṣya on RV. x. 161. ^b Cp. above, viii. 40.

66. This is also recognized (*drṣtam*) as a consecrating prayer for children issuing from the womb (*śravatām*) 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab} = v. 87^{cd}.—चैतद् m¹, चैनं b, चैवं fk.—वेन्यं तु वेनस्तत् पश्यत् hdr, भाववृत्तं परं चैतद् Bm¹ (चैतद् m¹, चैवं kr², चैनं b).

^a This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the *Anukramaṇī*: *venas: tṛcan; veno; bhāvavṛttan tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the *Sarvānukramaṇī*.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

मिरेव च bfk, मिरेव तु hm¹r.—दीर्घतपा: m¹r, °तपा b, दीप्ततपा: r¹r⁴r⁶, दीर्घतमा: hd, °तमा fk.

^a There is no mention of Indra and Agni here in the *Sarvānukramaṇī*.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

चकरोत् hdm¹r¹r⁴r⁶, चक्ने bfr, चक्क k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—°मिधानि bfrk, °मेधानि hd, °मिधानि m¹.—स तम् m¹r, शतम् bfrk², सुतम् hdr³.—कपोतं सुतवानृषिः bfrk, कपोतो नेर्क्षतसदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k.

* Cp. the words of RV. x. 165. 3: *āṣṭryāṃ padaṃ kṛṇute agnidhāne*.

15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation^a. '(Make) me a bull' (*rṣabhaṃ mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*).

In bfrk, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो नृहसतिः, there is a lacuna between the first two words of 69 and the last two of 70.

* Cp. *Sarvānukramaṇī*: *prāyaścittam idam*, adding *vaiśvadevaṃ*, of which nothing is said here. ^b This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṃ bhuvanaṃ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1-6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the *Anukramaṇī*: *yena: saptonā; mānavaḥ (mānasaḥ?) śivasamkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see *Indische Studien*, ii. 51 ff.); it is quoted under this name in *Manu* xi. 251. The *Rgvidhāna*, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, *Prolegomena*, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)^a saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati^b, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfrk, cp. critical note on 69.

* Cp. *Ārṣānukramaṇī* x. 86: *viśvāmitrajamadagni (= Sarvānukramaṇī) rṣir [rṣi] gāthīnabhārgavau*. ^b 70^c has one syllable too many; cp. 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)^a. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father^b.

तच hbfk, तच m¹r.—तृतीयायामृचि सुताः hm¹r, तृतीयामिचि सुता b, तृतीया-
मिति संसुतः fk.—परेणासौद् hm¹r, परेणौसौद् bfk.—अनिलः b, अनिलं hdm¹rfk.

^a Sarvānukramaṇī: *ṭṭīyā līngoktadevatā*; cp. Śaṅguruśiṣya.

^b Cp. Ārṣānu-

kramaṇī x. 87: *vātāyano munih sūktam vātasyety anilo jagau*.

72. The seer Śabara^a saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised^b.

यत्सूक्तम् hm¹r, तत्सूक्तम् bfk.—कवर ऋषिः r, कंवरो ऋषिः hdm¹, क्वमर r¹r⁴r⁶,
स्वमरा ऋषिः fk, स्वमरा रिषिः b.—तच तु hm¹r, तच च bfk.—72° = v. 92°.

^a The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.

^b The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king^a who has been anointed^b.

आ याही° b, आ याहि° fk, त्वा याही° m¹r, त्वा याहि° h, चा याहि° d.—
सुतिः hd, षः सुतिः m¹r, षः सवः b, (°ष)संसवः fk.—राज्ञेऽभिषिक्ताय hm¹rs, राज्ञी
ऽभिषिक्तस्य bfr².—चानुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे s.—The end of
the *varga* is here marked by १५ in hbfk, not in m¹d.

^a The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ*; cp. Ṛgvidhāna
iv. 22. 4. ^b 73°^d is quoted by Śaṅguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175–181.

74. Ārbudī^a saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the Rbhus.

याव्यां hd, याव्या bfk, याव्या r.—
वृदिः hm¹fr, वृदिः b, वृदिः k, वृदिः r².—
यत्ततः hm¹bfkr, यततः r¹r⁴r⁶.—
अर्बुदं प्र hm¹r, अर्बुदा प्र fk, अर्बुदं b.

^a Cp. Sarvānukramaṇī: *pra vaḥ* .. *ārbudīr grāṇṇo 'staut*.

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda* ^a).

पतंगसु hdb, पतंसु m¹, ---- fk.—तथापरे hm¹r, अथापरे b, अयापरे fk.

^a The Sarvānukramaṇī uses the same word to describe this hymn; cp. Ṛgvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart ^a the speech which is well known (*viditām*) ^b.

मायाभेदे m¹fkr, मायाभेद° b.—सुतेत्याह m¹, सूतेत्याह b fkr.—देवी बिभर्ति m¹, देवी बिभर्ति b, देवी बिभर्ति f, °भ्रमति kr.—या m¹b f, पा kr.—वाचं विदितां सतीम् m¹b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m¹ only.

^a Cp. the words of RV. x. 177. 2: *patamgo vācam manasā bibharti . . . dyotamānām*.

^b This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turiyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū su*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*) ^a. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्यमू षु तार्क्ष्यदेवत्वं m¹fkr² (ताक्ष° kr²), त्वमू षु तार्क्ष्यदेवत्वं b, त्वमूष्विति तु सौपर्णं hdb. The reading of the B MSS. is favoured by the Sarvānukramaṇī, which describes the hymn as तार्क्ष्यम्.—उदेद्रे hdb, उदेद्रे m¹, उदेद्रे f, उदितेद्रे b, उदेद्रे r.—वैश्वदेवं तु hdm¹r, वैश्वदेवं स्यात् b f k.—चेति च hm¹r, चेति तु b, no particle in fk.

^a Cp. Ṛgvidhāna iv. 23. 2: *tyam ū su iti svastyayanam*.

78. In it the first three seers ^a have declared their own power: how the Rathamtara chant (*stotra*) and how the Brhat chant,

°चक्षुस् hm¹r, °चक्षुस् b, °चक्षुस् fk.—तथावा hrb, तथवा fk.—अथयस्त्रयः hdb, अथयसुतः fk, अथयस्त्रयः b.—The end of the *varga* is here marked by १६ in b f k, not in hdm¹.

^a That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathantara, the Bṛhat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr^a is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभूतो hd, संभूतः m¹, संभूतो hr, संभूता (घर्माः) fk.—चोपलस्यते hrbfk, चाप-लस्यते m¹, (वादस्यै) वाच दृश्यते r¹r⁴r⁶.—Instead of 79^{ed}, given in the text according to the reading of hdr, m¹bfkr² have substituted a line which has already occurred twice before in B MSS.:

सुक्तेऽस्मिन् देवतास्त्रिंश एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

असौत्यरेण सुक्तेन तपुर्मूर्धा बृहसतिम् ।

^a Cp. RV. x. 181. 3: ā sūryād abharan gharman etc.

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183)^b,

यजमानस्य hm¹r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः hm¹r, केचिदेव वदन्ति ताः b.—80^{ab} is omitted in fkr².

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya śaṃ yoh*. ^b 80^{ed} = Ārṣānukramāṇī x. 95^{ed}, except that the reading there is *sūktam tat* for *yut sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—लिङ्गिरेवाच कश्चिताः bf, लिङ्गिरेवार्थकश्चिताः kr², लिङ्गिरेवाच देवताः hdr.—प्रथमा हि वदत्यथ hm¹r, प्रथमायामृचि सुताः b, प्रथमायामृचि सताः f.—This śloka is omitted in r¹r⁴r⁶.

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramāṇī: *awṛcaṃ yajamānapatnihotṛāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuh*: x. 184) they declare to be addressed to the All-gods^a.

०स्व वृषे: hdm¹r³, ०स्ववत्सृषे: r, ०स्ववत्सृषे: bfk.—सूक्तं तु hm¹r, यत्सूक्तं bfk.—प्रचयते hm¹r, तदुच्यते bfk.

^a The *Sarvāṇukramāṇī* describes this hymn as *lingoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring^a. Now the following (hymn) is 'O Nejaṃeṣa' (*nejameṣa*)^b. It is stated to be optionally (applicable: *vā*)^c with a view to offspring.

स्वदार० hm¹r, स्वदारि bfk.—परं hm¹rb, परे kr².—नेजमेवेति hm¹r³kr², मजमेवेति b, नेजमेव हि r.—गर्भार्थं वा तदुच्यते hdm¹r¹r⁴r⁶, गर्भार्थं तावदुच्यते r, गर्भाशीरेव वोच्यते b, गर्भाशीरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83^{ab} in f, not at all in hdm¹. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

^a Cp. *Sarvāṇukramāṇī*: *garbhārthāśih*. ^b This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhāś caturbīlam* and coming before RV. x. 170. ^c I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejaṃeṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the *Grhya Sūtras*; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in *Āgvidhānā* iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejaṃeṣa, by Winternitz, JRAS., 1895, pp. 149-155.

18. The khila 'Nejaṃeṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c:

अक्षी bm¹, अक्षी r, these two and the following three syllables (मे पुत्र०) omitted in fk.—पुत्रकामाया m¹r, पुत्रकामाय b, कामाय fk.—सवागर्ह्वेन fkr¹r⁴r⁶, सर्वा: गर्धेन b, अक्षमर्धेन m¹, अन्दादर्थे च r.—यत्कृतम् fkm¹r¹r⁴r⁶, यत्कृतम् b, तत्कृतम् r.—आशिषी योगमेतं हि all MSS. and r.—वक्ष्यो m¹, वक्ष्यो r, वक्षो b, वक्षो f, वक्षो k, वक्षो r².—

गोयेन m¹r¹r⁴r⁶, गी वेनु fk, गोयेनु r², गो वेनु b.—मन्वति all MSS. and r.—m¹ is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr²r¹r⁴r⁶) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

^a The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*survargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' ^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AFS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter *e*^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)^b the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakarṇa*) in (the sense of) *au* (*āv-i*)^c.

*कम्यर्थे m¹kr, *काम्यार्थो b.—नास्ति m¹rf, नास्ति k, नास्ति b.—माटरः r, मांवरः m¹bfk.—आख्याते m¹bfkr², आख्यात° r.—वाष्कला b, वाष्कुला r, वाष्कुलान् f, वाष्कला k, वात्सल्या m¹.—आव्ययोरिति b, भग्नव्ययोरिति f, भग्नव्ययोरिति k, स्त्रीव्ययोरिति r, क्रीडपोहत m¹.

^a That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. ^b This remark refers to the verb used in the second stanza: *yatheyaṃ pṛthivi . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -e, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. ^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं hm¹r, माहिच b, माहिच fk.—सूर्यवक्षमिषाणाम् hdm¹r, पक्षार्थमभि-
वेष्ट्वा, भूर्गामिमिषेष्टा° fk.—*तरेषु तु hm¹rk, *तरेषु च bf.—86^{bc} is omitted in r¹r⁴r⁶.

^a I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāṇām*) has occurred twice before: iii. 108^a and v. 50^e. ^b 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śānttyartham*) and is also purifying.

B It is recognized (*dr̥ṣṭa*) as also benedictory in the valediction of travellers ^a (*yātām*).

देवाः m¹, देवा hbfk, वाता r.—वे श्रुतम् hdm¹, विश्रुतम् br, विश्रुतम् fk.—यातयपि b, यातमपि f, पातमपि m¹kr.

^a The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv. 23. 3: *mahi triṇām avo 'stv iti svastyayane jayet*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvaṇā ā devā vṛdhāya kūmake*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta ^a (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas ^b.

वात आयिद्यमुत्तरम् hdm¹, आयिद्यं प्रापये परम् b¹kr.—दाशतयीषु hdm¹r, दास-तयीषु r², दावतयीषु b, दाशपीषु f.—तु hm¹r¹fk, च b.—The end of the *varga* is marked at the end of the next śloka in bf, not at all in hdm¹k. See note at the end of the preceding *varga*.

^a Cp. above, 71. ^b Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

19. RV. x. 189, 190. The khila 'Samjñānam.

89. Whatever elsewhere is spoken of as addressed to Jātavedas ^a is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it) ^b.

इद्व्यवापिद्यं hdm¹r³b¹kr², इद्व्यत्वापिद्यम् r.—खयं जगौ Am¹, जगौ खयम् B.

^a In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

^b Cp. Sarvānukramaṇī: *sārparājñī; ātmadaivatam sauryam vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्मात्सा देवता तच्च hm¹r, तस्य स्नाह्विता शेष b, तस्य सा देवता स्याव f.—सूर्यम् hm¹r¹fk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m¹r¹b¹fk, चाचार्यः h¹d.—शाकटायनः h¹dm¹r³b¹kr², रघीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāva-vṛtta*)^a hymn (x. 190)^b

ददर्शाद्यधमर्षणः hm¹r, ददर्शाद्यधमर्षणः b, ददर्शाधमर्षणः f.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo; bhāva-vṛttam*. ^b With reference to this hymn, h has on the margin the following lines:

आयेये अघमर्षणसूक्तके ॥

देवता भाववृत्तसु अषिषिवाधमर्षणः ।

कन्दस्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्माच्च m¹. यस्मा यस्मा f, यस्मा h¹dbk, तस्मा r.—92^cd, 93^ab are wanting in r¹r⁴r⁶.

^a Cp. Ṛgvidhāna iv. 23. 5: *pavitrāṇām pavitram tu japed evāghamarṣaṇam*. ^b 92^cd and 93^ab appear with slight variations of reading in Ṛgvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)^a is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति fk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁶.—संज्ञानं ज्ञानसंख्यः hm¹r, संज्ञा ज्ञानसंख्यः b, संवज्ञानं संख्यः f.—The end of the *varga* is marked by १९ in h¹b¹fk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handleless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*saṃ-saṃ it*: x. 191. 1) and 'Forth, of sacrifices' (*prāḍhvarānām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु h^d, चतुर्थं यत्तु b, चतुर्थस (तेईस्वम) r¹r⁴r⁶.—चेत्तामिषे एव ते hdm¹r, त्वामिष्यावेते b, त्वामिष्यावेते f.—सुते hdm¹frb, सुता k, उमे तत्तामिदेवते r¹r⁴r⁶.

^a This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādaraṇam*. It is thus described in the Anukramaṇī: *nairhastyam; ṛcam; nirhastyah (nirahastya MS.); sapatnaghnām senādaraṇam; ānuṣṭubham ṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamaṛsaṇa*, (2) *saṃ-saṃ it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-saṃ it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarānām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamaṛsaṇa*, (2) *nairhastyam*, (3) *saṃ-saṃ it*, (4) *saṃjñānam*. Cp. Meyer, Ṛgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507.

^b This khila of seven stanzas, beginning *prādhvarānām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra; sapta; kasyapo jamadagnir; uttamā śamyur; ādyāḡgneyī gāyatrī, dōtīyā upottamā āśīh pāñktaṃ, ṛtīyā ḡkṣarastutis sā gnuṣṭup; caturthī sawmī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tac chaṇyor ā vṛṇīmahe*, &c.), and is at the same time the concluding stanza of the RV. according to the Bāṣkala recension; cp. Oldenberg, Prolegomena, p. 495. ^c *Agneyyau* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyāḡgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञानि b, संज्ञानं hm¹r, संवञ्जनि fk.—अथाश्विनौ hm¹r, तथाश्विनौ bfk.—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyām* is probably due to the following *ṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशिषोऽभिवदन्ति ताः hm¹rbfk, स स्वाशीषाद् उच्यते r¹r⁴r⁶.—96^{cd} and 97 are wanting in r¹r⁴r⁶.

* That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-saṃ*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation^a.

संवननं f, शिवननं r², संवर्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in Ārṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

* In Rgvidhāna iv. 24. 4, 5 *saṃ-saṃ* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years^a.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास् m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्यैव यो वदेत् hm¹r, ऐन्द्रास्तस्य वेद b, (ता) देद्रास्तास्य यो वेद f.—सो ह्रीं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्म b, सा ह ब्राह्म r², सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm¹r, स्वरध्यते r¹r⁴r⁶, स्वरध्यास्त्री b, स्वरध्यास्ते f, स्वरध्यास्ते kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

* Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyuntam*. It occurs again in Manu i. 73 in the somewhat modified form:

tad vai yugasahasrāntaṃ brāhmaṇaṃ puṇyaṃ ahar viduḥ.

21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas^a. The deities which appear in praise^b therein, own the hymn (*sūktabhāṇ*)^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

वृचाधर्मं m¹b, विचाधर्मं f, विचाधर्मं kr².—सूक्तमाहुस् fb, सूक्तानाहुस् kr².—
तस्मिन् m¹b, तस्मिन् fr².—सुतौ m¹, सुतो bfr².—दृश्यते याः सूक्तभाजः m¹, दृश्यते यः
सूक्तभावा fkr², दृश्यते यः स सूक्तभाव b.—प्रधानसूक्तम् bfrkm¹, प्रधानसूक्तम् r².

* According to this RV. i. 99 would not be a *sūkta*. ^b Cp. iv. 143: *stutau yasyeha dṛśyate*; see also vi. 16. ^c 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmni^a are stanzas addressed to Indra, for such is the statement that appears (*dṛṣṭam*) in a Brāhmaṇa^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids^c, as one applies (*āha*) the designation of hymn to the Praiṣas^d.

ऐन्द्रीर्चचा b, ऐंद्री ऋचो m¹f, ऐंद्रा ऋचो kr².—विद्यात् m¹, विद्या bfr².—दृष्टं m¹bfr².—ब्राह्मणे b, ब्राह्मण fkr², ब्रह्मणः m¹.—सूक्तवादो निवित्सु m¹b, सूक्तशब्दो निवित्सु fkr².—प्रेषिष्याहा fkr², प्रेषिष्याह m¹, प्रेषिष्याह b.

* These stanzas (= Ait. Ār. iv) form the khila which follows *prādhvarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuṣaṃśiso diśaḥ*, and are thus described in the Anukramaṇi: *vidā: daśa; . . . aindraṇ pāvamanam ānuṣṭubham*, &c. They are described in the R̥gvidhāna, iv. 25, as constituting the end of the R̥g-veda Saṃhitā. Cp. Oldenberg, Prolegomena, p. 509 f. ^b Cp. AB. v. 7. 2: *indro vā etālhir mahān ātmānam niramimīla, tasmān mahānānanyah*; cp. also KB. xxiii. 2. ^c That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7).

^d That is, the *praiṣikaṇ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntya*)^b and are separated by pādas^c, as the Aitaśa (*pralāpa*)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

सूक्तदेशा m¹fkr², सूक्तवदेशा b.—कुंत्याः m¹, कुंत्याः b, कुंत्याः fkr².—निशाखाः b, निशाखाः f, निशाखाः k, निशाखाः r², नितांताः m¹.—यथेतसो m¹, यथेतसो fkr², यथेतो b.—देविनिपादिशंशा fkr², देवतयादिशंशा m¹, देवनीयादिशंशा b.—कुन्तापि b, कुन्तापि fkr², कुन्तापि r², कुन्तापि m¹.—एकं हि सूक्तम् b, एकं सूक्तम् fkr², एकसूक्तम् m¹.

^a That is the Nivids in the Nivid-sūktas and the Praisas in the *praiṣikam sūktam*.
^b The word *kuntāyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakam tṛṃśadṛcam sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitaśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *nī* and practically all *ā* in the verb, I have retained the reading *nīśāstāh*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāh*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. ^d In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitaśa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitaśa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—स्वात्प्रजापतिः hm¹r, त्वग्निदेवतम् bkr².—आग्नेयमेन्द्रं वेष्णवं hdr, ऐन्द्रं च वेष्णवं चैव b, विद्रं त्वा वेष्णवा चैव fk, विद्रं त्वा वेष्णवं चैव r².—पौष्णं चैव तु पञ्चमम् hdm¹, पौष्णं देवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b, पौष्णं चैवमनः परम् fr², पौष्मं चैवमनः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣṇa-daivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praisas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praisas.

प्रेषा ये च hdr, प्रेषा ये च b, प्रेषां ये च fk, प्रेषा एष m¹.—हविर्यक्षात् hm¹r, हविर्यक्षात् b, हविर्यक्षा fk.—देवताम् hdm¹, देवताम् bfk, देवताम् r.—च ते hbfr², च ये m¹, तु ये r.—The end of the *varga* is here marked by २९ in hbfr², not in m¹d. The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two śloka, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

विष्णिश्च देवताः hdm¹rbfk, विष्णोक्तदेवताः r¹r⁴r⁶.—निगदेन hdm¹r, निगदेषु bfr².—कल्याणुगा hm¹r, कल्याणया k, कल्याण f, कल्याण b.

^a See St. Petersburg Dictionary, sub voce. ^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिक् kr².

^a On this and the following śloka (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. lv): *gāyatrīā agnē, uṣṇihāḥ savitā, anuṣṭubhaḥ somā, bṛhatyā bṛhaspatīḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यासु hm¹r, यास fk, यास b.

^a According to the VS. Anukramaṇī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indrah*. ^b VS. Anukramaṇī: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa^a. The Nicṛts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's^b:

सराजो br, सराजा fk, स राजो hdm¹.—इक्ष्म निवृतः hdm¹, निवृतः b, इक्ष्मा-
तिधृतिः r, इक्ष्मतिधृतिः fk.—मुरिज hdm¹, मूरिज bfr. —107^{cd} is omitted in r¹r⁴r⁶.

^a Cp. VS. Anukramaṇī: *virājo mitraḥ, svarājo varuṇaḥ*. ^b No statement, VS. Anuk.

A 108. or these two^a may belong (to the god) in whose sphere^b (they are), or they may (both) have Vāyu for their deity c.

But all the Atichandas metres have Prajāpati for their deity d.

प्रजापतिदेवताः hm¹r fk, प्रजापतिदेवताः b.—108^b = 122^d.—The end of the *vars* is here marked by २२ in bfr, not in hdm¹.

^a That is, *niçr* and *bhurij* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (108^{ab}) is found in A and m¹ only. It has this position in m¹, but comes after 107^{ab} in A. I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ*.

23. Deities of metres, Vedas, Vāṣaṭkāra, Svāhāktis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā^a.

पौष्यो द्विपदा सर्वा h, पौष्य द्विपदाः सर्वा d, पौष्या द्विपदाः सर्वा m¹r, द्विपदा पौष्य कन्दो bfr².—ब्राह्म्य एक^a hm¹r, ब्राह्मी त्वेक^a bfr².—109^{ab} is found in A and m¹ only.

^a Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (*rc*) are sacred to Agni^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya^b.

समस्ता ऋच. hm¹r, समस्त ऋच fk, समस्तसुच b.—अग्निष्यो hm¹r, अग्निष्या bfr.—
यैव hm¹r, त्वेव fk, त्वेव b.—सामानि m¹fkr, नामानि hd, मामानि b.

^a Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyāḥ*. ^b Cp. ibid.: *samāni sadāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)^a. (The Āgura formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

रूपं hdm¹r, तपं b, चयं fk. — वाक्पूर्वं hm¹r, वा पूर्वं b/fk. — ओमिदेवतः hdb r, ओमिदेवताः f, ओमिदेवतः m¹.

^a *Himkāra* is mentioned with *vasatkāra* in AB. iii. 23. 4. ^b The formula used at the beginning of the *yājyā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note. ^c Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krūṣṭa*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

स्वधेव hm¹r, स्वधेव b, तथैव fkr². — तालव्यः hm¹rb, तालवाः f. — प्रथमः hm¹fr, प्रथम bkd.

^a Cp. below, 116. ^b Cp. below, 117. See VS. *Prātisākhya* viii. 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*saṁśrita*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Atisvāra*^e as formed by a protraction (*karṣaṇa*) of the low (tone).

ओंसंयतः hdm¹r, ओंसंयतः b, ओंसंयतः fk. — ओंसो मन्द्र उच्यते hm¹br, ओंसोर्मन्द्र --- उच्यते fk. — मन्द्र कर्षणसंयुक्तम् hdr, मन्द्र कर्षणसंयुक्तम् m¹, मन्द्र कर्षणसंगमं b, मन्द्र कर्षणसंयुक्तम् fk. — अतिस्वारं hdb, अतिस्वरं f. — प्रशंसति hm¹r, तु तं विदुः B. — The end of the *varga* is here marked by २३ in m¹, after 115^{ab} in fk, also in b, but by ३३, not at all in hd.

^a Cp. below, 117. ^b Cp. below, 118. ^c Cp. below, 118. ^d Cp. below, 119. ^e This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vikarṣeṇa man-drasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krūṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कृष्टं hm^1rb , सर्वा k , omitted in f .—मनुष्याः प्रथमं स्वरम् hm^1r^2 , मनुष्याः प्रथमस्वरम् fk , मनुष्यः प्रथमः स्वरम् b , मनुष्यास्त्वितरेस्त्रिभिः r .—पशवः $hdm^1r^3bfkr^2$, वसवः r .—This and the following two ślokas (114–116) come before 113 in $b f k r^2$.

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते hdr , (°श्च)ोपमुञ्जते f चोपमंजते b , चौपमुञ्जते r^2 , तूपमुञ्जते m^1 , तूपमुञ्जते $r^1r^4r^6$.—मन्द्रं b , मन्द्रा fk , मन्द्राः hm^1r .—115^{c d} is omitted in $r^1r^4r^6$.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusta*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारसु hdm^1r , अतिस्वारसु $b f k r^2$, अतिस्वार्यसु $r^1r^4r^6$.—सर्वस्य hm^1bfk , शेषस्य r .—वैश्वदेवः m^1dbfk , वैश्वदेव hr .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm^1r , आदित्यदेवतः $b f k$, चेदन्त्य एव तु $r^1r^4r^6$.—भुवोर्दिशं समाश्रितः $hdm^1r^3fkr^2$, भुवोर्दिशसमाश्रितः b , भुवोर्दिशश्रितश्च यः r .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आग्निनसु hm^1rbfk , आग्नेयसु $r^1r^4r^6$.—कर्णौ hdb , कर्णौ fk , कर्ण° r .—स्व hm^1r , स्व b , स्व fk , स्वसु $r^1r^4r^6$.—The end of the *varga* is here marked by २४ in $b f k$, not in hdm^1 .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चासुषः h d r, चासुषः m¹, चसुष b, चसुष f, चसुष k.—सूर्यदेवतः h d, सूर्यदेवतः b f k r.—117^{ab} is omitted in r¹r⁴r⁶.—उच्यते h d m¹ r, औरसः b, औरसः f k.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located^a in the position of the low (tone).

विकर्षेण तु b m¹ r³, विकर्षेण तु h d, विकर्षेण तु f k r², कर्षणेनेव r¹r⁴r⁶.—युक्तोऽति-
स्वार्थ m¹ r, युक्तो निस्वार्थ h d, खरो तिस्वार्थ f, खरो तिस्वायं b.—स मैत्रावरुणो h m¹ f r,
स मैत्रावरुणो k, सा मेद्वरुणो b.—मन्द्रस्नानसमाहितः r¹r⁴r⁶, मन्द्रस्नानसमाभि षट् h d m¹ r³, मन्द्रस्नानि समानि षट् b f k.

^a *Samāhitaḥ* being used in much the same sense as *samāśritaḥ* in 117^d and 118^b.
The reading *sanāni ṣaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three^a are the three Lords of the World^b.

सामस्वराणां h m¹ r b f k, इति स्वराणां r¹r⁴r⁶.—एते देवा इहोदिताः h d m¹ r b f k,
उक्ताः सामसु देवताः r¹r⁴r⁶.

^a That is, of the three tones of the R̥g-veda. ^b That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udghitha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवतो h d b, वाग्देवतो m¹ f k r.—यवापेयः h m¹ r, यवापिङ्गः b, यवापिङ्गः f.—
प्रस्तावश्चैव h m¹ r, प्रस्तावः सर्व b, प्रस्तावः सर्व f.—उन्नीथोपद्रवावेन्ध्री h d (°थोप° d),
उन्नीथोपद्रवावेन्ध्री r, उन्नीथोपद्रवावेन्ध्री m¹, उन्नीथोपद्रवा चद्रौ b, उन्नीथोपद्रवाचद्रौ f.—
वा वायुदेवते h d m¹ r, वोभयदेवते b, वोभयदेवते f k. The feminine dual °देवते is perhaps
due to a mechanical repetition of the pāda स्थातां वा वायुदेवते occurring above, 167^d.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable^a Om (*praṇava*) at the beginning^b.

निधनं h m¹ r, निवनं f k, निवन b.—कीर्तनात् h m¹ r, कीर्तितम् b.—123^{ad} is omitted
in f k.—The end of the *varga* is here marked by २५ in b, not in h d m¹ (nor in f k as
123^{ad} is wanting).

* In the Brāhmaṇa account of the division of the Sāmāns into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198. note³⁹; cp. Sāyaṇa on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṇsū vaiśvadevāvayavāḥ*.^b Cp. Sāyaṇa, l. c.: *udgātrā paṭhitavyaḥ sāmna ādau him ity evaṃ śabdo hīmkārāḥ*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अव्यक्तमस्तानां hm¹r, अव्यक्तमस्तानां b.—124^a^b is omitted in fk.—देवताविद्विषेण hm¹r, देवता तदुपेक्षते f, देवता तदुपेक्षते k, देवता तदुपेक्षते b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛgus, Soma, Sūrya, and Sūryā^b, Pathyā svasti, the Two Worlds for whom formulas are stated^c, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वणो m¹r, अथर्वणो bk, अथर्वणो f, अथर्वो hd.—सोमसूर्याः hdm¹r fk, सोमसूर्या b, अंशोऽर्यमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—चे, तमन्त्रे hdm¹r, भोक्तमन्त्रे fk.—गुंगूर hdfkr, गुंगूर b.

^a With the names enumerated in this and the following three śloka (125-128) cp. those contained in i. 125-129.

^b As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85).

^c I take this dual to be added to Rodasi in order to distinguish the dual name *rodasi* from the singular *rodasi*. All the other names in the line are, however, in the singular, and Rodasi in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasi* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā^a, the Āptyas^b, Vidhātṛ, Anumati^c, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated^d.

असुनीतिरिक्ता hdm¹, असुनीतिरिक्ता r, असुनीतिरिक्ता b, असुनीतिरिक्ता k, असुनीतिरिक्ता f.—वा खाद् hdm¹r³r², वा खात् f, वा खा k, वा धीः r, वाप्या b.—तानुमतिर्दया r,

•त्वनुमतिद्वया h d, •तानुमतिद्वया m¹, •नानुमतिर्द्वया k, •तानुमतिद्वया b, •नानुमतिद्वया f.—अङ्गिरोमिः सहिताः स्युर् hm¹rb, अङ्गिराः सहिता स्युर् k, अङ्गिराः सहिता स्युर् f.

* Cp. Nirukta xi. 48. b Cp. i. 128. ° The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130). d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātājūti^b, Iṣaspati, and Rathaspati;

•पतिगोः h d m¹ f k r², •पतिर्गो^b b, •पति । गोः f, •पतिर्गोः r¹ r³ r⁴ r⁶.—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोद्यः f, सुधन्वा नं न गोद्यः k, सुधन्वा न गोद्यः r², सुधन्वा गोद्यः r¹ r⁴ r⁶, सुधन्वा ननद्यः h d m¹ r³.—•र्यमा वातजूतिर् h d m¹ r, •र्यम येतपक्वर् b, •र्यम यो तपस्युर् f, •र्यम यो तपस्युर् ॥ र् k.—•पतिश्चापि h d m¹ r³ r², •पतिश्चैव r, •पति आपि b f k.

* That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvana and Agohya are commented on in Nirukta xi. 16. b This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *tuvjāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the R̥bhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*disah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता माद्य पत्नी h d m¹ b f k, पर्वता माद्य पत्नीर् r, वा गावद्य पत्नीर् r¹ r⁴ r⁶. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on पाः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च hr, देवी पत्नी दिशश्च m¹, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by र्द in b f k, not in h d m¹.

* Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुक्रान्ता hm¹r, अनुक्रान्ता b, अनुक्रान्तां fk.—°न्यथा hm¹r, °नाथा b, °नथो fk.—
अनुष्टुप् hm¹r, अनुष्टुप् bfk.—मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm¹fr, दाक्षेण bk.—बुद्ध्या r, बुद्ध्या hm¹bfk.—बाहुभ्युत्थेन hrbfk, बाहुभ्युत्थेन m¹.—मियोगे: hdr, मियोगे: bkr², मि° f.—उपास्त्रास्ता: hm¹r³bfkr², उपास्त्राः r.—
देवता या hdbfk, देवतस्य r¹r⁴r⁶.—या अचो b, या: अचो fk, यास्त्वचो hdm¹, यास्त्वचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

कर्म hdm¹r, मर्म bk.—जुषते hm¹r, जुषते b, जयते fk.—देवतास्य A, तस्य देव-
तास्य bfk, तस्य देवासो m¹.—हविर्ना° hdm¹r¹r³r⁴r⁶, हविर्वा r, हविर्वा° bfk².

^a Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodaitatavit*. ^b Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhottī, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind^a.

अविज्ञान° hdr, अविज्ञात° bfk m¹r¹r⁴r⁶.—हविर्नेव हि hd, हविर्नेव न m¹, हविर्ने-

बेन fk, हविर्नैवेत b, हविर्नाग्ननि r.—देवतम् m¹k, देवतम् hdbf, देवताः r.—मनसि संव्यस्य m¹dr, मनसि स न्यस्य h, मध्येः सन्यस्य f, मनुष्य संपस्य b.—देवतां hdm¹, देवता bfr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS.

* Cp. VS. Anukramaṇī, loc. cit.: *saṃnyasya manasi devatām havir hūyate*.

28. Importance of knowing the deities.

133. * He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session^b.

खाधायमपि m¹bfr, also h (but corrected on margin to °मेव), °यमेव d, °यमुत r¹r⁴r⁶.—°विष्कृविः hm¹r, °वितृष्टविः b, °विष्टविः fk, °विष्कृतेः s.—स सचसदिव r, स तचसदिवः bfr, असचसदपि hdm¹r³, स तच दिवस s (w¹).—सचसन्निरपीड्यते hm¹s (w¹), °पीड्यते r¹r⁴r⁶, °पीड्यते r, स्वर्गसन्निरभियते b, स्वर्गसन्निरयते fk.

* This śloka is quoted by Śaṅguruṣiṣya, with a few slight variations, p. 167, 10, 11.

^b That is, by the gods: cp. VS. Anukramaṇī, loc. cit.: *svādhyāyam api yo 'dhiṣṭe mantra-daivatajñāḥ, so 'muṣmīn loke devair apīdyate*.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity^a; and applying them wrongly one is here deprived of their fruit^b.

अविष्कृन्तो hd, अविष्टन्तो m¹r.—तत्फलञ्च r, तत्फलं hdm¹.—This and the following four ślokas (134–138) are found in Am¹ only.

* Cp. the adaptation of 135^{ab} in Śaṅguruṣiṣya, p. 166: *ṛṣichandodaivatāḍi vijñānaṃ phalam ucyate*. ^b Cp. Sarvānukramaṇī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्टन्तोदेवतादि rs, °देवतादि hdm¹.—प्राणदृष्टिर्वि° hdr, प्राणदृष्टि वि° m¹.

* 135^a is quoted by Śaṅguruṣiṣya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)^b.

अविदित्वा hdm¹r.—अविं hd, अविं m¹r.—योऽध्यापयेत् r, याध्यापयेत् hd.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.² vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyān bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthasava ṛṣayo devatāś chandobhir abhyadhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṁdhi*) (and) the stanzas (themselves).

—प्तार चानाप्तारं b, आप्तार वायनाधारं f, आत्मारं वायनाधारं k, आत्मानं वायनाधारं r², आत्मानं सायनाधारं r³, आत्मानं स्वायनाधारं hm¹, आत्मानं स्वात्मानाधारं d, आप्तश्च वा अनाप्तश्च r.—विविध्या° hm¹r f k, विचित्र्या° b.—°त्नं hm¹r b, °त्नो f k.—ईक्षमाणो h d r, ईक्ष्यमाणो m¹, वीक्षमाणो b, वक्ष्यमाणो f k.—ह्युमौ hm¹r, युतो b f k.—संधिम् hm¹r, संधिं f k, संधिं (रिचो) b.—ईवतवित्पटेत h d b r, देवतवित्पटेत m¹, देवत्प - प्पेट f, देवत्प - प्पते k.

^a Cp. Vedāntasāra, 1: *ātmanam akhilādhāraṁ āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṇ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मावृतम् hm^1r , ब्रह्मानतम् fk , ब्रह्मासत्तम् b .—योगिं सदसतोर्ध्वम् hdm^1r , योगि
सदसतो व्रतं fk , योगि सदसदो व्रतं b .—महश्चाणु च hdm^1r , महत्स्याणु च b , महश्च-
णव f , महश्चाराव k .—विश्वेयं hm^1r , विश्वसं bf , विश्वं स k .—विंशति hdm^1rfk , विंशति
 b .—The last pāda is repeated in $hdbfk$.—The end of the *varga* is here marked by २८
in m^1bfk , not in hd .

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